CURRENT BIOGRAPHY
1983

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Current Biography
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Current Biography Yearbook

1983

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FORTY-FOURTH ANNUAL CUMULATION—1983

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PREFACE

The aim of CURRENT BIOGRAPHY YEARBOOK 1983, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its fifth decade of publication, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over. Whenever feasible, obituary notices appear for persons whose biographies have been published in *Current Biography*.

CURRENT BIOGRAPHY YEARBOOK 1983 carries on the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY Yearbook. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the main source of direct information.

Some persons who are not professional authors but who have written books are included under *Nonfiction* in addition to their vocational fields. The annual bestowal of Nobel Prizes has added articles to the volume. The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Classification by Profession;* and *Cumulated Index—1981-1983.* The 1940-1950 index can be found in the 1950 yearbook, the 1951-1960 index, in the 1960 yearbook, the 1961-1970 index in the 1970 yearbook, and the 1971-1980 index in the 1980 yearbook.

For their assistance in preparing CURRENT BIOGRAPHY YEARBOOK 1983, I should like to thank the associate and assistant editors.

Charles Moritz

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as, for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References*, found in the rear of this volume.)

Key to Reference Abbreviations

References to some newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post*, volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted*, found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je

July—Jl
August—Ag
September—S
October—O
November—N
December—D

Journal—J
Magazine—Mag
Monthly—Mo
Portrait—por
Weekly—W
Review—R

Key To Pronunciation

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
ᴋ	German *ch* as in *ich* (iᴋ)
ɴ	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôɴ)
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	ooze
o͝o	foot
ou	out
th	*then*
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* zhû), German ö, oe, as in *schön* (shûn), *Goethe* (gû´te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mə-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure
´ =	main accent
´´ =	secondary accent

Key To Abbreviations

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABA	American Bar Association
ABC	American Broadcasting Company
ACA	Americans for Constitutional Action
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Litt.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council
EDC	Economic Defense Community
EDC	Economic Defense Community
EEC	European Economic Community
ERA	Equal Rights Amendment
E.R.A.	Earned Run Average
ERP	European Recovery Program
ESA	Economic Stabiliztion Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
HUD	Housing and Urban Development
IBM	International Business Machine Corporation
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies'Garment Workers' Union
I.L.O.	International Labor Organization
IMF	International Monetary Fund
INS	International News Service
IRA	Irish Republican Army
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration

MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire
MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of 0BManufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NOW	National Organization for Women
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration
O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Cooperation
OMB	Office of Management and Budget
OPA	Office of Price Administration
OPEC	Organization of Petroleum Exporting Countries
OPM	Office of Production Management
OWI	Office of War Information
PBS	Public Broadcasting Service
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PLO	Palestine Liberation Organization
PWA	Public Works Administration
Q.C.	Queen's Counsel
RAF	Royal Air Force
RCA	Radio Corporation of America

REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SALT	Strategic Arms Limitation Talks
S.J.	Society of Jesus
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	**Tennessee Valley Authority**
T.W.U.A.	Textile Workers Union of America
UAR	United Arab Republic
U.A.W.	United Aubomobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Releif and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America
VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars
W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

Current Biography
Yearbook
1983

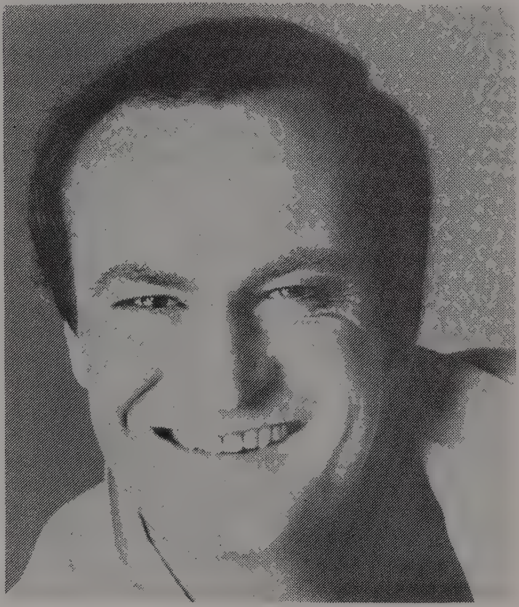
Current Biography Yearbook 1983

Allen, Peter

1944– Australian songwriter; entertainer.
Address: b. c/o Rogers & Cowan Inc., 112 E. 42d
St., New York City, N.Y. 10168; h. Leucadia,
Calif. 92024

"I was born in Australia and live in California, but I think of myself as a New Yorker," the songwriter and all-around entertainer Peter Allen has said. Nowadays, he is becoming more and more intercontinental as he performs in New York's Radio City Music Hall, acts in Gilbert and Sullivan for British television, and composes songs for Hollywood movies. Starting in the piano bars of Australia and the Orient as a teenager, Allen got his first break when Judy Garland discovered him in 1964 and hired him to be the opening act for her show. Although some of his songs, recorded by others, were heard throughout the United States and elsewhere, Allen himself performed for years mainly just to audiences at the small, chic clubs of New York. His cabaret style with his mocking sexual ambivalence and ballads that seem to speak to each individual in his audience gradually brought him to center stage of big-time show business. One of the few male performers in the United States to have used the nightclub as a launching pad to stardom, Allen is, as Hugh Wyatt of the New York *Daily News* (August 15, 1981) believes, "at the helm of a movement that could ultimately replace disco music with this new type of flashy cabaret." Important ingredients of his "flash and trash" vaudeville are outlandish costumes, such as red-sequined suits and silver lamé shirts, and a bravado that enables him to dance with the Rockettes.

Peter Woolnough Allen was born in 1944 in Tenterfield, a New South Wales small town in eastern Australia. His father, Woolnough Allen, worked as a grocer there, and his grandfather was a saddlemaker, in whose memory Allen wrote his nostalgic song "Tenterfield Saddler." A fan of American music, his mother gave him her blessing when as a child of five he entertained at a school talent show with a blackface Al Jolson routine. By the age of twelve he was singing in local pubs. The following year his father died, and at fourteen Peter dropped out of school and left home to do the kind of act later associated with Elton John, who, like Allen, apparently looked to Jerry Lee Lewis and Little Richard for direction. "I wore giant-sized white cricket shoes," Allen recalled in an interview for *After Dark* (January 1975), "and I would throw my legs over the piano and the shoes would go flying off my feet and into the audience, hitting people in the face."



Still in his teens, Allen teamed up to perform in clubs and on Australian television with a boy a year younger, Chris Bell, whose father insisted they bill their act as The Allen Brothers. After their Australian popularity waned, they started playing in bars and clubs throughout the Orient and for troops in South Korea. When Peter Allen was twenty, the Allen Brothers, with Chris Bell's blond girlfriend, were playing the Starlight Room at the Hong Kong Hilton in an act billed as The Allen Brothers and Adriana.

The time was June 1964, and Judy Garland was in a Hong Kong hospital, reported near death after throat surgery. Her companion and future husband, Mark Herron, in an effort to escape reporters and the tension of the hospital for an evening, dropped in at the Starlight Room and later gave Miss Garland a report on the show. Stories that she ripped the tubes from her throat and jumped from her hospital bed to hear The Allen Brothers the next day are probably apocryphal, but she did leave the hospital and confounded her doctors by going to the club within days, and by even singing a song there.

When Judy Garland left Asia for a season in London, she invited The Allen Brothers to join her there, making bookings for them and having them open some of her performances. She had seen Peter Allen almost from the beginning as the right young man for her daughter, Liza Minnelli. In the fall of 1964 Miss Garland invited Liza Minnelli to join her in a concert appearance at the London Palladium. Before the end of the year the two young people were engaged. For the next few years The Allen Brothers was the opening act of Judy Garland's concerts. Of that particularly stormy period in Miss Garland's life and career, Allen has said, as quoted in the New York *Sunday News* (June 6, 1976), "Often we were the only part of the show. After us a doctor would come out and say, 'We're terribly sorry, but . . . ' Then there'd be riots and we'd be sacrificed to the crowds." But Judy Garland was clearly an inspiration. Allen went on to make clear, "She was brilliant. The first time I saw her work was when I realized that's what being in show business was really like." (His poignant ballad "Quiet Please, There's a Lady Onstage" is a tribute to her.)

Peter Allen and Liza Minnelli were married on March 3, 1967. Over the next several years her career skyrocketed while his languished. Besides continuing to work with Judy Garland, The Allen Brothers appeared frequently on the *Tonight* show on television, but Peter Allen remained an unknown except on the New York party circuit, where he and Liza Minnelli tried to outdo the image of Scott and Zelda Fitzgerald in revelry. During that time, however, Liza Minnelli encouraged him in his career and particularly in his songwriting. After the death of Judy Garland in June 1969, the Allen-Minnelli marriage became more and more untenable. In April 1970 they were legally separated and in July 1974, divorced.

On the day that Peter Allen and Liza Minnelli separated, he also ended The Allen Brothers act by breaking with Chris Bell. Entirely by himself, Allen began writing and singing his own material, at first in a rock mode. Nancy Erlich gave her qualified approval in the New York *Times* (August 15, 1971) to his first album, *Peter Allen*, brought out by Metromedia: "Peter Allen wants to be a rock-and-roll star, not the tight-pants variety, but the sensitive-poet type. . . . He's an extremely good pop singer; his voice is well controlled and full of character. His piano accompaniments are terse and tasteful. . . . But his material just doesn't make it." Both the first album and the second, *Tenterfield Saddler*, were soon out of print; neither sold well. But Allen was developing a following at the chic little clubs in New York, appealing at first to mostly gay audiences, the audiences that loved Judy Garland and discovered Bette Midler and Barry Manilow, audiences with a knack for latching on to new talent.

Laura Nyro was the primary influence on Allen's style in the early 1970's—the lone, serious performer, sitting at the piano singing the songs he had written. Gradually he added more of the flashy cabaret touches to his performance, a style he had used as far back as his Australian days. When he worked with Bette Midler at her Los Angeles debut at the Troubadour in 1972, Peter Allen found the California environment so congenial that he stayed for more than a year. Although he had written the song "I Honestly Love You," which Olivia Newton-John turned into a 1974 Grammy-award hit, he was still considered a cult figure when he returned to New York's Reno Sweeney nightclub in November of 1974. "His forte is the implication of a kind of benign, yet subtly malicious, decadence," David Marsh of *Newsday* (November 22, 1974) wrote on that occasion. "He seems like a perverse Randy Newman, or an arch but dissipated version of Stephen Sondheim."

Signing up with A&M records, Allen made two new albums, *Continental America* and *Taught By Experts*, which were generally regarded as promising, but still did not carry him to stardom. In 1976, when Allen was playing the Bottom Line club in New York, he was discovered by Dee Anthony, the manager who had made Peter Frampton's career soar. Anthony offered to do the same for Allen. After extending Peter Allen's bookings at the Bottom Line, Anthony arranged for a concert at Lincoln Center, the first for Allen on his own in a large hall. The shows at both places were sellouts. An Australian tour in the summer of 1977 made him something of a national hero; his song "I Go to Rio" was a great hit there, and he drew a crowd of ten thousand to one show. Television appearances were also part of the new campaign.

Under Dee Anthony's tutelage, a two-record album *It's Time For Peter Allen* was made from the live performances at Lincoln Center's Avery Fisher Hall and the Bottom Line. With that 1977 release and a sensational concert in New York's Central Park that drew 8,000 fans, Peter Allen finally began to be recognized more widely. The critic John Rockwell of the New York *Times* (September 18, 1977) saw his growing appeal to a mass audience: "He's a writer and performer who blends the best of the folk singer-songwriter and the cabaret/Broadway middle-of-the-road genres. And he's a flashy, campy performer who can suddenly dig deeply and movingly into his own emotions. So far his records have failed to capture the energy and ebullience of his live performances. *It's Time For Peter Allen* goes a long way toward redressing that imbalance." Peter Reilly also raved in *Stereo Review*, comparing Allen to Jacques Brel, Charles Aznavour, and Charles Trenet. *After Dark* gave Allen its 1978 Ruby Award for Performer of the Year.

The reviews of Peter Allen's next album, *I Could Have Been A Sailor*, featuring songs that he wrote, many with two of his favorite collaborators, Carole Bayer Sager and Marvin Hamlisch, were generally good, but few of them were ecstatic. Using songs from that album and others, Dee Anthony launched Peter Allen on Broadway in the spring of 1979 with a show at the Biltmore Theater. *Up In One*, essentially a one-man show although in several numbers he was joined by singer-dancer Lenora Nemetz, followed a well-tested pattern that contrasted and blended Allen's energetic, flamboyant clowning with his singing of sensitive and introspective ballads. Top New York critics and columnists, such as the New York *Post*'s Clive Barnes and Earl Wilson, proclaimed the show a hit. Guy Trebay epitomized Allen's particular appeal in the *Village Voice* (June 5, 1979): "He modifies notions of what you can do on a Broadway stage by shrinking the audience to a stage-side handful of friends."

Up In One went on tour in the late summer, opening in Los Angeles in September 1979. By the spring of 1980 Allen was back in New York, playing at the Copacabana, but soon was off again, this time on a Midwestern tour to promote a new album, *Bi-Coastal.* Reviewers liked *Bi-Coastal,* Don Shewey in *Rolling Stone* (March 1981) maintaining that in it Allen "fulfills his long-held promise," but some wondered whether a mass audience would accept the sexual ambivalence that is marked in many of the songs. They did not have to wonder long. Booked into Radio City Music Hall in January 1981 for an extravaganza in which he danced with the Rockettes as well as doing his songs and patter, he sold out the house and earned unqualified raves from the press. "More than wonderful" (Ira Mayer in the New York *Post,* January 16, 1981) and "can finally be compared with Judy Garland and Bette Midler" (Stephen Holden in the New York *Times,* January 19, 1981) were typical responses.

One of the numbers in which the Rockettes joined Allen was an interpretation of "I go to Rio," which had become his concert signature song. As Holden described his high jinks in the New York *Times* (September 24, 1982), "Allen, waving maracas and gyrating, suggests nothing so much as a performer parodying Errol Flynn parodying Carmen Miranda." He returned with fanfare to Radio City Music Hall in the fall of 1982 to dance again with the Rockettes, and at the end of the year he danced with—or "cavorted with"—the Alvin Ailey dance troupe at New York's City Center as a guest headliner at a gala benefit. In early 1983 he rejoined the Rockettes for a six-week engagement of his Radio City show in California.

A mere six years after he could draw only a few dozen of the avant-garde to Manhattan's small downtown clubs, Allen was being billed as "The Premier Fun-Maker of the World!" and was performing in France and Brazil as well as on both coasts of the United States and Australia. His native land designated him ambassador-at-large and named him to its honors list. His song "I Still Call Australia Home" is a favorite all over that country. He has played before Queen Elizabeth II, and New York's Mayor Edward Koch calls him his favorite entertainer. In 1982 Allen portrayed the Pirate King in a British television production of Gilbert and Sullivan's *The Pirates of Penzance.* Worldwide TV audiences saw him in a satellite broadcast of the 1982 Miss Universe Pageant, of which he was a special musical guest.

After writing part of the theme song for the film *Arthur* (Warner Brothers, 1981), for which he won an Oscar in 1982, Allen was asked to write music for a movie about Coco Chanel, *Chanel Solitaire* (United Film Distributors, 1981) and for *Kiss Me Goodbye* (Twentieth Century-Fox, 1982), starring Sally Fields. Bob Fosse, who used an Allen song in *All That Jazz* (Columbia, 1979), commissioned four new Allen songs for a Broadway musical. Even with all his recent success and the popularity of some of his songs, such as "Don't Cry Outloud," recorded by Melissa Manchester in 1978, Allen's own recordings have not become bestsellers. He is trying a new approach in that area too, having switched to Arista Records, which brought out his new album, *I'm Not the Boy Next Door* in January 1983.

Peter Allen is a slender man with dark eyes and light-brown hair beginning to recede from a broad forehead. It is his style rather than any physical feature that creates his image. His home is a beach house in Leucadia, California, about twenty miles north of San Diego, where he can relax by growing and cooking his own vegetables, windsurfing, and reading—he has said that he cannot go to sleep without a book. When in New York, he lives in an Upper West Side apartment. With several months each year now spent back in Australia, Peter Allen has become more nearly international than bicoastal. But he remains a man of few pretensions. Referring to his persona as an entertainer, he once said, as quoted in *Newsweek* (February 6, 1978), "I think he's a very different person from me, a much more interesting person than me. I think that's why I'm in show business—to get to be that other person."

References: After Dark 7:68+ Ja '75 pors, 14:34+ Ag/S '81 pors; N Y Daily News p3 Jl 31 '81 por, Leisure p1+ S 19 '82 pors; N Y Times D p18+ S 18 '77 por, C p4 S 24 '82 por; New York 14:31+ F 9 '81 pors; Newsday B p4+ S 26 '82 por; Newsweek 41:79 F 6 '78 por; Village Voice p65 O 18 '76 por; Washington Post C p1+ Jl 31 '82 por

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Anderson, Laurie

1947– Performance artist. Address: b. c/o Warner Brothers Records, 3 E. 54th St., New York City, N.Y. 10022

After eleven years of exhibitions, concerts, sidewalk shows, and recordings, Laurie Anderson has emerged as a leading figure in the "next wave" genre of "performance art," an idiom so broad that it can include almost any artistic work, although most of these "action art" pieces are multimedia presentations. The label of performance art has been applied to creations as diverse as nailing an artist to a Volkswagen in a mock crucifixion and to stepping on and off a chair for extended periods of time. Until recently, such works have been presented almost exclusively at avant-garde art galleries, but Miss Anderson, a poet, sculptor, composer, and musician, has been able to transcend the elite appeal of most performance-art works and win popular acceptance with the blending in her pieces of electronics, visual images, rock 'n' roll-inspired music, and haunting, ofen surreal-

Laurie Anderson

istic lyrics. Over 85,000 people attended the world premiere in early 1983 of her epic composition, *United States I–IV*, and "O Superman," a single from that work, neared the top of the pop charts in England. Perhaps her greatest contribution to performance art, however, is her injection of humor into a sometimes overly self-conscious genre. "I put in things that I thought were funny [when] humor was really considered very low-grade—a disguise for banality," she explained to Kurt Loder in an interview for *Rolling Stone* (July 8, 1982). "But the flip side of that is that seriousness can also be a disguise for banality."

The second of eight children, Laurie Anderson was born in 1947 in Wayne, Illinois, an affluent town, in her words, "in horse country about fifty miles outside of Chicago," where her father owned a profitable paint business. She began studying classical violin at five, played in the family ensemble as a youngster, and eventually performed with the Chicago Youth Symphony. Despite her evident virtuosity, she quit playing when she was sixteen. "Practicing eight hours a day was very addictive," she explained to Alan G. Artner in an interview for the Chicago *Tribune* (May 16, 1982). "I was becoming a technocrat, just wanting to play accurately and fast. So I stopped to learn other things."

In pursuit of new experiences and fresh means of artistic expression, Miss Anderson moved to New York City in 1966. Although she had wanted at one point to become a librarian, she earned a B.A. degree in art history, *magna cum laude* and Phi Beta Kappa, from Barnard College in 1969 and an M.F.A. in sculpture from Columbia University in 1972. Nevertheless, her long-standing interest in language, which had been sparked by the practice among members of her family of telling stories to amuse each other and by the unique language her younger twin brothers had once shared, expressed itself even in her sculptures. One of her early pieces was inspired by the *mudra* of India, an elaborate system of hand gestures that accompany speech and indicate its mode. Completed after six months' work, that sculpture was a small, handheld object so designed that a person could grasp it in only one way, effecting perforce a specific *mudra* gesture.

Miss Anderson's next melding of visual arts and language was "Story Show," a narrative consisting of photographs and textual accompaniment that was exhibited at the John Gibson Gallery in New York City in 1972. Using film as well as photography, she continued in this vein for several years. During that period, her exhibitions included a one-person show sponsored by Vito Acconci at the Artists Space in New York City and participation in the touring group exhibition "Women Conceptual Artists," both in 1974.

Laurie Anderson gradually realized that her work in these media had been a disguised attempt to shed some light on her greatest interest—words, especially "short words, Anglo-Saxon, two-syllable, simple" ones. Since speech offered the most obvious and most essential "angle" for exploring them, it seemed "odd" to ignore that aspect in her art. As she explained to Richard Harrington in an interview for the Washington *Post* (November 7, 1981), "You get a letter from somebody and you can tell a certain amount from that format. But if you speak to them on the phone and they say the exact same thing, you have so much more information." That determination renewed her interest in the violin, not so much as a musical instrument but as a "kind of ventriloquist's dummy." Adapting the violin to her purposes, she replaced the horsehair in the bow with prerecorded audio tape and the strings with a tape head. In a later variation, she mounted a turntable on the violin and inserted a needle in the bow to play a 45 RPM record. The modified violins allowed her to manipulate words and phrases, forcing the listener to consider their levels of meaning more carefully. The tape-bow violin, for instance, could transform Nikolai Lenin's statement "Ethics is the aesthetics of the future" to "Ethics is the aesthetics of the few" if the bow were not drawn all the way across the tape head.

Her experiments with various media and the influence of such avant-garde artists as the poet-sculptor Vito Acconci, the composer Philip Glass, the writer William S. Burroughs, and the pop musician Captain Beefheart drew Miss Anderson into performance art. That multimedia genre, which was rooted in surrealism, futurism, Dadaism, and the "happenings" of the 1960's, began to emergein the early 1970's in such works as Acconci's *Seedbed*, in which the artist masturbated whily lying under a ramp in a New York City art gallery and making salacious remarks about the passersby; Chris Burden's violent action pieces, including one in which the artist had someone fire a bullet into his arm; and Miss Anderson's *Automotive* (1972), her first performance piece, in which she orchestrated car horns at the Town Green in Rochester, Vermont. Performance art is a "hybrid," she explained to Richard Harrington. "The wonderful thing is that it gets redefined every time someone does something and calls it that. Europe has a looser term for it—action art. It's a wastebasket for whatever people want to do."

Her other early performance-art works exhibited the characteristic variety of the genre. In *O-Range* (1973), staged at Lewisohn Stadium at City College in New York, she measured the distance of sound between participants, and in the same year, she performed *Duets on Ice* at various public sites in New York City and in Genoa, Italy. For the latter piece, sponsored by Samangallery in New York City, Miss Anderson played a duet with herself on an altered violin (rigged with a prerecorded solo) while wearing ice skates embedded in in blocks of ice, and she intermittently spoke about parallels between skating and violin playing. When the ice melted, *Duets on Ice* ended.

During those early years, Miss Anderson first supported herself by working as a free-lance interviewer and art critic for such journals as *Artnews* and *Artforum*. "I took it real seriously," she explained to Kurt Loder in an interview for *Rolling Stone* (July 8, 1982). "More to just . . . meet a real artist and kind of spook around, see what was in his refrigerator." She lost that source of income for using the paintings of Vincent Van Gogh, "[her] favorite artist at the moment," as the yardstick for measuring all the works she reviewed. Turning next to teaching, she was an instructor in art history and Egyptian architecture at City College. Her own art demanded so much time, however, that she could not keep up with the Egyptological journals or prepare conscientiously for her classes. "I kind of forgot the facts," she later confessed, "so I just started to make 'em up." She quit shortly before she would have been fired.

Beginning in 1974, a succession of grants from the New York State Council on the Arts, the National Endowment for the Arts, and other agencies gave her sufficient economic freedom to concentrate solely on her career. On one of the grants, she became an artist-in-residence at ZBS Media, an audio facility in upstate New York, where she began work on a "talking novel" in 1975. Her experience there with sophisticated audio techniques and her increasing interest in recording led to the creation of *Handphone Table*. She constructed the pine table with seventeen alternating layers of lead and rubber insulation encasing tape recorders. Listeners had to place their elbows in two depressions in the table and their hands over their ears to hear the prerecorded music; the sound was conducted through the bones in their arms. Although it was a relatively simple work, Patricia Stewart, writing in *Art in America* (March 1979), described it as "psychologically and physically a rapturously absorbing piece." The table was exhibited at the Museum of Modern Art in New York City in 1978, and it later created a sensation at the Für Ohren Und Augen media showcase in Berlin

Most of Laurie Anderson's early performances emphasized the novelty of the action, but in the mid-1970's she concentrated on creating a richer narrative content for her works; music, electronic effects, and visual images remained essential features, but they became subordinate to the story element. Her first efforts in this strain, including *Songs and Stories for the Insomniac* (1975) and *Refried Beans for Instants* (1976), were fashioned from largely autobiographical material. In an interview with Elizabeth Wood for *Ms.* magazine (February 1983), she explained: "I was really working with memory structures—how you forget certain things, never forget others—and the dynamics between these. I used stories from my own past because it was there, it happened."

The stricter adherence to a narrative from was another manifestation of Laurie Anderson's love of language. "More than anything, I think it's words that my work is really about," she explained to Rob Baker in an interview for the New York *Daily News* (May 23, 1982). "The images and sounds are a kind of commentary on those words, or another angle to look at them." Furthermore, the intricacies of words, their nuances, made her suspicious. One way she forced her audiences to be equally aware and wary of language was through visual images. In her description of *Refried Beans for Instants*, Patricia Stewart complimented Miss Anderson on her thought-provoking use of slides: "Words (having to do with color and light) were projected in white, presumably through a stencil, so that they could only be read against [Miss Anderson's] dark form. The messages were thus conveyed through contradiction: 'White on White' was legible only when it was false; 'You're blocking the light' seemed to complain unreasonably about the visual interference which made it perceivable."

The distinctive mixture of media that constitutes Laurie Anderson's present style of performance art had coalesced by 1977, when she performed *For Instants Part 5* (Songs for *Lines/Songs for Waves*) at The Kitchen, a showcase for the avant-garde in the SoHo district of New York City. Her narratives had become songs, and the rock 'n' roll beat that came to characterize her later works was the driving force behind her pieces, which also incorporated elements of the blues and relied heavily on electronic music. Her multimedia performance, which included renditions of "Tape Trio," "Single Entendre: Jane," "It Depends on Who You're Talking To," and "Say What You Mean," elicited qualified praise from Robert Palmer of the New York *Times* (April 25, 1977): "Miss Anderson seems to be integrating ideas from oral musical traditions into a contemporary idiom with conspicuous success. Some of her ideas are more fruitful than others—selective, self-imposed editing would not hurt her presentations—but when her music works, it works very well indeed."

Since 1976 Miss Anderson has maintained a demanding schedule of tours in the United States, Canada, and Europe, often spending six months a year giving concerts. Exposure to a continual barrage of questions and complaints from Europeans about the political, social, and cultural milieu of the United States led her to an obsession with that scene in an attempt to find the answers. Her observations of the American way of life began to take shape as early as 1979, when she first performed *Americans on the Move* at The Kitchen, and continued to dominate her subsequent works. Over the next four years, her depiction of the United States grew steadily and produced, with funding from the National Endowment for the Arts, the single "O Superman" (One Ten Records, 1981), which reached the number two spot on England's pop charts, won first place in a poll of New York jazz and pop critics, and sold 800,000 copies. Partly on the strength of the success of "O Superman," Warner Brothers Records awarded her a contract for eight albums. Gradually, she had come to envision "O Superman," "Walk the Dog," and other of her America-inspired compositions as part of an epic portrait of her nation, entitled *United States I–IV*. As sections of her work developed, Laurie Anderson performed them in concert, and her first album for Warner Brothers, *Big Science* (1981), consisted solely of excerpts from her *magnum opus*.

In its final form, *United States I–IV* took six hours to perform, consisted of seventy-eight segments loosely organized into four groups—Transportation, Politics, Money, and Love—and exhibited all the hallmarks of Miss Anderson's earlier works. For the visual images, she employed over 1,200 photos, cartoons, and films. The music was supplied by altered violins, synthesizers, electronic keyboards and instruments, conventional instruments, and her voice. Aided by a Vocoder, she could transform her voice into a chord, and a Synclavier II played back sentences she had recorded as a series of interchangeable pitches. With her everpresent concern with language, especially evident in "O Superman" and "The It Song," these elements melded together to form a complex portrait of the technological age that was as relevant to Europe as it was to America. In discussing her intentions with Alan G. Artner for the Chicago *Tribune*, she explained: "I try not to be didactic. I also try not to be alarmist—which is hard because some of the political conditions I describe are very, *very* alarming. My purpose is not to tell people what the world is like or to tell them what to do about it. I haven't the *slightest idea of either one of those things. I can only, well, look at the landscape and paint it."*

When *United States I–IV premiered at the Brooklyn Academy of Music on February 3 and 4, 1983, it drew overflow audiences, but most critics found her "painting" less than effective. Peter G. Davis voiced the majority opinion in New York* (February 21, 1983), when he complained that "all the basic elements of *United States* are secondhand and undistinguished," resulting in a work "with little real substance underneath a flashy surface of deftly manipulated media paraphernalia." Conceding in the New York *Times* (February 6, 1983) that this "hugely ambitious project" had weaknesses, including a lack of coherence, John Rockwell nonetheless asserted that Miss Anderson "has forged a new kind of musical theatre, helped create a whole new audience and pointed a way for the opera of the future." After its premiere, Miss Anderson began a sixteen-city tour with *United States*.

Recognition of the artistic merits of Laurie Anderson's works by critics and the general public had led to the performance of her compositions by other professional musicians as early as 1978. The St. Paul Chamber Orchestra, playing tape-bow violins, premiered *Like A Stream–3* at the Walker Center in Minneapolis that year and later the musicians of the Texas Opry in Houston also performed it. In May 1980, *Born, Never Asked* received its first performance from the Oakland (California) Youth Orchestra, conducted by Robert Hughes. More recently, Dennis Russell Davies commissioned Miss Anderson to write a piece for the American Composers Orchestra. The result, *It's Cold Outside* (1982), and a later commissioned piece for a European orchestra were largely unsuccessful. In the *Daily News* interview with Rob Baker, she admitted the works fell short of their marks: "I don't really have too much of an idea what to do with that many people. It was a real strange experience. I kept reaching for the feeders on the mixers, but it was real people playing." However, in an article for *Esquire* (December 1982), John Rockwell praised a revised version of *It's Cold Outside*, which was included on the *Big Science* album, as "one of her most magical evocations of American loneliness."

With the visual artist Robert Rauschenberg and the choreographer Trisha Brown, Miss Anderson created *Set and Reset*. That work was given its world premiere by the Trisha Browne Dance Company as part of *The Next Wave*, the Brooklyn Academy of Music's first annual festival of new work in the performing arts, which was held from October 4 to December 4, 1983.

Miss Anderson has a growing list of recordings to her credit. Since the release of her first single in 1977, "It's Not the Bullet that Kills You—It's the Hole" (Holly Solomon Gallery, New York City), she has recorded other 45 RPMs, including "Three Expediencies" (Dial-A-Poem series, 1981) and an early version of "Let X=X," which was originally distributed in the February 1982 issue of *Artforum*. She has also contributed to avant-garde album anthologies, such as *You're the Guy I Want to Share My Money With* (John Giorno Poetry Systems, 1982), which included selections from the works of William S. Burroughs and John Giorno.

Laurie Anderson is a petite woman with closely cropped, spiky, light hair whom John Rockwell described in *Esquire* (December 1982) as a "seemingly asexual little post-punkette." She lives alone in a Canal Street loft apartment that overlooks the Hudson River. When she is not roving about Manhattan shooting films for her multimedia works or making concert appearances, she is likely to be modifying past compositions or creating new ones in the sixteen-track recording studio in her apartment. She is considering making a combined record album and videodisc for her next project. "My goal is to make images," she told Alan G. Artner, "and it is very different from making ideas; the information comes at you differently. So it is more important to look at my work and accept or reject it in terms of sensual things as opposed to how it adds up logically. I think it *does* add up logically, but it is an arrangement of things you get first through your senses and not through your brain."

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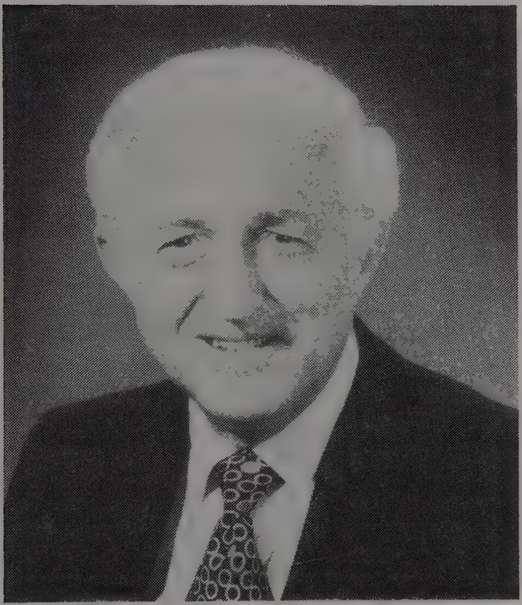

Anderson, Roy A(rnold)

Dec. 15, 1920– Corporation executive. Address: b. Lockheed Corp., 2555 N. Hollywood Way, Burbank, Calif. 91503

The Lockheed Aircraft Corporation, being more diversified than its name suggested, changed its name to Lockheed Corporation at a stockholders meeting held at corporate headquarters in Burbank, California on September 29, 1977. It was at that meeting that Roy A. Anderson, a twenty-one-year Lockheed veteran, who had most recently been the corporation's chief financial officer, made his first appearance as board chairman and chief executive. During the same meeting the stockholders were informed that for the ninth year in a row they would receive no dividends. That condition, imposed by the twenty-four banks to which Lockheed was in debt, was a reminder of the perilous straits from which the corporation was then emerging, a series of near-fatal crises described in an internal management study as "unparalleled in the history of American business."

The earliest and most enduring of the crises were financial, precipitated by huge cost overruns on the C-5A Galaxy, the world's largest military transport plane, beginning in 1969, and exacerbated by losses on the now-abandoned L-1011 TriStar wide-body commercial jet airliner. In the midst of its financial problems, Lockheed was laid low in the mid-1970's by an ethical scandal, the disclosure that it had been using under-the-counter payoffs totaling $38,000,000 to beat its competition internationally.

Under the candid, forthcoming, and enthusiastic Anderson, Lockheed has progressed a long way toward restoring its credibility on Wall Street and regaining its once premier position among aerospace companies through further diversification and concentration on defense contracts. Having reluctantly abandoned its effort to compete in the commercial jetliner field, the corporation is now free to expand its missiles and space subsidiary to meet the demands of the Reagan Administration for military applications of space technology. That subsidiary, Lockheed Missiles & Space Company, has manufactured all of the Navy's ballistic missiles for its nuclear submarines, and another subsidiary, Lockheed-Georgia Company, has long had a virtual monopoly on the production of transport and cargo planes for the Air Force.

One of six children of Carl Gustav and Esther (Johnson) Anderson, Roy Arnold Anderson was born on December 15, 1920 in the small farming community of Ripon in California's San Joaquin Valley, where the Andersons owned twenty acres. The father supplemented his farm work with carpentry, and Roy and his four older brothers worked summers in neighbors' fields as well as their own, earning an average of $3.00 a day during the Depression years. It was "rough," Anderson recalled, but he learned "certain values" that "stay with you," the chief among them being "the value of work."

Distinguishing himself scholastically in high school, especially in mathematics, Anderson graduated a year ahead of his class. Lacking the money for college, he worked and studied bookkeeping for several years, until World War II, during which he served in the United States Navy. Training for supply officer in the Navy, he studied at Kansas State Teachers College and Tulane and Harvard universities. After the war, he completed his studies for a B.A. degree in economics and accounting at Stanford University, where he was Phi Beta Kappa. He went on to take an M.B.A. degree at the Stanford Business School in 1947. On leaving there, he became a certified public accountant.

In his first corporate positions, Anderson was an accountant with the Westinghouse Electric Corporation, beginning in 1952, and then with the Ampex Instrumentation Products Company. Joining Lockheed as staff accountant with the Lockheed Missiles & Space Company in 1956, he advanced to assistant director of financial operations and to director of financial and management controls in the subsidiary's space systems division. In 1965 he transferred to the Lockheed-Georgia Company, where he was director of finance until his appointment as treasurer of Lockheed Aircraft Corporation in 1968. The following year he became vice-president and controller of the corporation and, in 1971, senior vice-president for finance and a member of the board of directors. He was promoted to vice-chairman of the board and chief financial and administrative officer in 1975.

Meanwhile, Lockheed was buffeted by a succession of near-calamitous misjudgments and misfortunes, beginning with the C-5A overruns in 1969 and 1970. In February 1971, almost simultaneously with the corporation's agreeing to accept a $200,000,000 loss on the fixed-price C-5A contract, its financial plight was worsened by the collapse of Britain's Rolls-Royce Ltd., its engine-supplying partner in the L-1011 TriStar jetliner program. To avoid bankruptcy, Lockheed needed a loan of $250,000,000, but its sullen creditors in the banking community, having already loaned the corporation $400,000,000, were not disposed to risk any more money. Lockheed would almost certainly have ended up in a bankruptcy court were it not for Anderson, Lockheed's chief financial officer and the one executive in the corporation "you could believe," as one of the bankers later observed. The banks finally agreed to the new loan on condition that the federal government would guarantee it. Lockheed's friends in the Nixon Administration went into action on Capitol Hill, pressuring and wheedling skeptical legislators, arguing that 60,000 jobs would be lost and national security imperiled if the corporation were not bailed out. Probably more important than either of those arguments, although not publicly mentioned at the time, was the Pentagon's desire to have the giant planes for use in Vietnam. The controversial and unprecedented Emergency Loan Guarantee Act of 1971 passed by a hairbreadth, squeaking through the Senate by one vote.

Anderson later boasted that Lockheed "came through and didn't cost the taxpayers a penny," but critics disagreed, pointing back to the corporation's agreement to take a $200,000,000 penalty on the C-5A contract. The final C-5A overrun was approximately $1.5 billion, leaving more than a billion dollars to come out of the pockets of the American taxpayers. "The loan guarantee was a smokescreen," A. Ernest Fitzgerald, the Pentagon cost-control official who had first exposed the C-5A cost overrun in Congressional testimony, has explained, as quoted in the *Wall Street Journal* (May 12, 1983). The actual bailout "was a billion-dollar grant" allocated when the C-5A contract was made more flexible. Later an additional C-5A contract went to Lockheed after modifications in the wings requested by the Air Force led to wing cracks. Under the additional contract, worth $1.6 billion, Lockheed is still in the process of rebuilding the center section of the fuselage of each plane and refitting it with stronger wings.

Lockheed's bout with the threat of bankruptcy was followed by an international bribery scandal that rocked governments around the world and shook the corporation's reputation. As outlined in a report to the Securities and Exchange Commission by Lockheed's "outside" directors (those not holding executive positions in the corporation), the elaborate scheme for paying off foreign government and airline officials, influential lobbyists, and others for the purpose of gaining or retaining contracts abroad went back in its authorization as far as the late 1950's, but it was in full operation only from 1970 to 1975, when an admitted total of $38,000,000 was paid out in bribes, extortion payments, and other questionable outlays in no less than fifteen countries. Among the important foreign persons implicated were Prince Bernhard of the Netherlands, Prime Minister Kakuei Tanaka of Japan, and two Italian defense officials.

The report singled out Daniel Haughton, the chairman of Lockheed's board, and A. Karl Kotchian, the president of the corporation, as the master culprits. It described Anderson as a "minor" participant who was "to a certain extent the victim of a plan by Haughton and Kotchian to keep him uninformed." Haughton and Kotchian resigned under fire when the scandal broke early in 1976, and Robert W. Haack, an investment banker and former president of the New York Stock Exchange, the choice of Lockheed's banker creditors, was brought in as interim chairman and chief executive. Lawrence O. Kitchen, elected in the fall of 1975 and therefore not involved in the scandal, remained president, and Anderson became vice-president.

Under Haack, a committee of outside directors drew up a scrupulous ethical code prohibiting illegal and surreptitious payments and a strict system of controls to implement it, including a certificate of compliance with the code to accompany all transactions. So painstaking was the new procedure that some representatives of Lockheed abroad began to complain about all the paperwork required. Haack also launched a campaign to rehabilitate Lockheed's image. He sent public relations representatives to newspapers around the country with the reminder that 400 other companies admitting to international bribery "doesn't make it right" but does make Lockheed's misbehavior understandable, and he personally phoned key journalists to update them on Lockheed projects. For the first time in five years, securities analysts were invited to Lockheed's headquarters in Burbank, and Lockheed's director of investor relations was again seen in Wall Street brokerage houses.

Haack and the board of directors spent a year considering a total of some 100 outsiders untainted by the payoff scandal for the position of permanent chairman and chief executive officer before deciding on Anderson. They announced their choice on August 2, 1977 and elected Anderson eight days later. Almost as soon as he took office, following the shareholders meeting in September 1977, his infectious enthusiasm began to effect a rise in morale throughout the corporation.

The value of Lockheed's stock almost doubled in 1977, rising to $18 a share, but the bank creditors still refused to allow redemption of dividends. The government loan guarantee ended in October 1977 and was replaced by conventional lines of credit. When Lockheed signed a new $425,000,000 credit agreement with its banks late in 1978, Anderson observed that Lockheed was finally "on a normal financial basis after a decade of financial crisis." In five years, the corporation's debt had been cut from $910,000,000 to $400,000,000. Sales had risen only slightly, from $3,300,000 in 1973 to $3,500,000 in 1978, but net earnings had climbed from $23,000,000 to $65,000,000 and shareholder equity soared from $26,000,000 to $280,000,000.

Much of the residual stigma from the bribery scandal was dissipated when, in June 1979, Lockheed pleaded guilty in federal courts to having concealed payoffs of $2,600,000 to Japanese officials and was fined $647,000. Anderson's only major remaining apprehension was "the question of what advantage" Lockheed's reformation "may give to foreign companies" not so ethically scrupulous.

Although Lockheed, the leading defense contractor in the United States until 1976, had fallen to a distant sixth place behind General Dynamics and McDonnell Douglas, the corporation still remained in the black because of its defense products, notably antisubmarine and cargo planes and submarine-launched missiles. Draining its profits was the L-1011 TriStar, dear to Anderson's heart but never able to compete successfully with McDonnell Douglas and Boeing for the commercial airliner market. The Lockheed airbus lost more than $125,000,000 a year for thirteen years, accumulating a total loss of $2.5 billion through 1981. Were it not for the TriStar, the corporation's operating profits would have been $199,000,000 higher than the 1981 figure of $144,000,000 and earnings per share would have been $6 higher. In a final, futile effort to spur sales of the wide-body jetliner, Anderson personally flew to Tokyo, London, and other cities around the world in the fall of 1981. He finally threw in the towel on December 7, 1981, when he concurred with Lockheed's fourteen other directors in voting to stop production of the TriStar and write it off as a $400,000,000 loss. News of the vote jolted Lockheed's stock up 7 3/4 points on the New York Stock Exchange, to 49 1/4.

With the decision to halt production of the TriStar, Lockheed, long ago a proud leader in airliner manufacture, all but abandoned that civilian market to McDonnell Douglas and Boeing. The decision at the same time set the corporation free to concentrate on defense contracting, a field in certain areas of which it still retained its hegemony. Among those areas was military airlift. Lockheed's propeller-driven C-130 Hercules, a veteran of numerous wars and such operations as the Congo airdrops and the Israeli raid on Entebbe, had been sold to more than fifty-six governments in numbers exceeding 1,600, and it, along with the C-5A and the C-141, made up the entire strategic air cargo fleet of the United States Air Force. Lockheed continues to turn out three airlift planes a month for the Air Force at its Lockheed-Georgia plant near Marietta.

Lockheed Missiles & Space Company, centered in Sunnyvale, California, the largest and fastest growing of Lockheed's thirteen companies, has been accounting for about half of the parent corporation's recent annual sales of $5 billion-plus. Forty percent of its products are the fleet ballistic missiles used by United States nuclear missile submarines; another 40 percent are military space systems; and 20 percent are diverse products, many of them highly classified. Among the projects currently being developed by Lockheed are the D-5 missile, to be used on the new Trident II submarine, probably beginning in 1983; the technology for the Stealth fighter-reconnaissance plane; and satellite-based laser weapons for President Reagan's envisioned futuristic "Star Wars" defense system. Ninety percent or more of Lockheed's business is now military. Writing in the *Electronic Engineering Times* (May 24, 1982), Anderson, lamenting the "steadily shrinking proportion of its gross national product" the United States spent on defense in the decade following the Vietnam war, hailed President Ronald Reagan's pro-defense priorities but pointed out that the renewed military effort will have to be sustained if it is to build up the momentum necessary to counter "the tremendous thrust of the Soviets."

Through an "intense lobbying effort in Washington," Lockheed outmaneuvered McDonnell Douglas and Boeing to sell the Defense Department fifty of its C-5B cargo carriers for use in the Rapid Deployment Force. The $9 billion deal, which Anderson termed a "manufacturing guy's dream," was the single largest military order in Lockheed's history and an indication of the strength the company has regained under Anderson's leadership. Its second quarter earnings for 1982 put Lockheed's profits at $51.8 million, up from $14.8 million in the second quarter of 1981. In the first half of 1983 its stock shot up 57 percent, and there was talk of a stock split.

Roy A. Anderson is six feet tall and weighs 185 pounds. He and the former Betty Leona Boehme, who were married on June 10, 1948, have four children: Ross David, Karyn Dale, Debra Elayne, and James Patrick. The silver-haired executive, a former golfer, now plays tennis, Mrs. Anderson's favorite game, in order to spend with her what little recreational time he has available. Ronald G. Ross, the retired head of world commercial lending at the Bank of America, has described Anderson as "personable, straightforward," and possessed of "a good sense of explaining" Lockheed statistics to outsiders. "Put that all together and you can see why he is where he is today."

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Andropov, Yuri (Vladimirovich)

(än-drō´pôf yūrē)

June 15, 1914- General Secretary of the Communist party, and chairman of the Presidium of the Supreme Soviet of the U.S.S.R. Address: b. Central Committee of the Communist Party, 4 Staraya Ploshchad, Moscow, U.S.S.R.

Like his nation, Yuri Andropov, the new leader of the Union of Soviet Socialist Republics, is an enigma to the West. His elevation to power surprised many observers who assumed that the Soviets would never select a man who for fifteen years was the chief of the feared secret police, the KGB. As is the case with many Russian political figures, remarkably little is known of Andropov's career and personal life, and controversy beclouds even the few scraps of information that are available. The experts have not yet decided whether the new general secretary of the Communist party and chairman of the Presidium is a hardliner with his power base in the most repressive sectors of the Soviet establishment or, by Russian standards, a reformer ready to root out corruption, to experiment with a decentralized economy, and to pursue détente with fresh vigor. Nor are they certain that Andropov has full control of the government or that he will be able to achieve and maintain it for the long run. Andropov is in poor health and, at sixty-eight, is fourteen years older than his predecessor, Leonid Brezhnev, was when he became general secretary. He may thus turn out to be a transitional figure between the current Soviet gerontocracy and the younger technocrats who will provide the next generation of leaders.

Yuri Vladimirovich Andropov was born on June 15, 1914 in Nagutskaya, Stavropol province, in the northern Caucasus, where his father was a railroad worker. Some sources have traced his roots to the Ukraine. Andropov studied at the Rybinsk Water Transportation Technicum, a vocational school that teaches river navigation, from which he graduated in 1936. According to some accounts, he also attended Petrozavodsk University, but there is no indication that he took a degree there.

Andropov worked at a variety of jobs in his youth, among them telegraph operator, projectionist, and boatman on the fabled Volga River. He joined the Komsomol, or Young Communist League, in Modzok at sixteen and rose quickly in its ranks. In 1936 he was Komsomol organizer at the Volodarsky shipyards in Rybinsk, and within two years he was first secretary of the Yaroslavl regional committee of Komsomol. In 1940 Andropov was chosen to be the leader of the Young Communist League in the new Karelo-Finnish Republic, which had been formed from territory seized from Finland in the winter war of 1939-1940. There he worked closely with Otto Kuusinen, the chairman of the presidium of the Supreme Soviet of the Karelo-Finnish republic and a reform-minded member of the Comintern, the Soviet-sponsored organization for Communist parties worldwide. Under Kuusinen's aegis, Andropov mobilized guerrilla activities behind German lines in World War II and, following that conflict, rose to be second secretary of the republic's Communist party committee and party chief in the capital city of Petrozavodsk. Some commentators, among them Professor Jerry Hough of Duke University, suggest that Andropov continues to bear the imprint of Kuusinen, whose flexible stance in favor of détente was used by Premier Nikita Khrushchev in the early 1960's as a counterweight to the dogmatic arguments against it that were posed by party theoretician Mikhail Suslov.

In 1951 Andropov was brought to Moscow for further training. Two years later he went to Budapest as a counselor in the Soviet embassy, and from 1954-57 he was the U.S.S.R.'s ambassador to Hungary. Andropov was in the latter post when Soviet tanks crushed the Hungarian uprising that occurred in the autumn of 1956. It is clear that the ambassador misled the rebel Hungarian government into believing that Soviet troops would withdraw from Hungary and that he convinced János Kádár to abandon the insurgents' leader, Imre Nagy, and take power for himself with the U.S.S.R.'s support. But no consensus exists on the extent of Andropov's responsibility for the subsequent wave of repression. To some Hungarians he remains "the butcher" who was, in the words of the country's former Deputy Foreign Minister Georg Heltai, "the ultimate power who decided who and how many people should be executed," but other Hungarians and a number of independent analysts judge him less harshly. They note that, as ambassador, Andropov took care to understand Hungary and to learn its difficult language, arguing that his moderation prevented the Soviets from taking even more extreme steps against the defeated rebels.

Andropov returned to Moscow after his appointment in May 1957 to the Central Committee of the Communist party. For the next decade he was the party secretary with responsiblity for overseeing the Soviet Union's relations with other socialist governments, including those of Eastern Europe, China, Cuba, and North Vietnam. In that role he apparently was willing to tolerate political liberalization and economic experimentation of the kind that took place in Kádár's Hungary during the 1960's, and he recruited as assistants younger men who advocated de-Stalinization and easing tensions with the West. The best-known of those aides, Georgi Arbatov, is now the director of the Soviet Institute of United States and Canadian Studies.

In 1967 Andropov became chairman of the Komitet Gosudarst-vennoi Bezopasnosti, or Committee for State Security, and at the same time achieved the status of a candidate or nonvoting member of the Politburo, the policy-making body of the Soviet government. The KGB, as the Committee for State Security is commonly known, has both internal and external responsibilities and exercises functions that are divided in the United States among the Federal Bureau of Investigation, the Central Intelligence Agency, the National Security Agency, and the Secret Service. In the light of Andropov's career as a party functionary and his lack of experience with policy work, his selection by General Secretary Leonid Brezhnev was viewed as part of an effort to guarantee Communist party control of the KGB. It may also have reflected Brezhnev's displeasure with such KGB failures as the defection of Stalin's daughter, Svetlana Alliluyeva, and the discovery of Soviet spy rings in several European countries.

As director of the KGB, Andropov helped to transform it into one of the most efficient intelligence-gathering agencies in the world, making it seem less terrifying to the citizenry and enhancing its ability to attract able recruits from the nation's universities. Critics warn, however, against too favorable a portrayal of Andropov's stewardship, noting that the KGB's pervasive presence in all sectors of Soviet life continued to make most people wary of expressing any dissatisfaction with the government. Dissident intellectuals, in particular, felt the whiplash of the KGB when Andropov began the practice of confining some of them to mental hospitals. The critics point out as well that Andropov undoubtedly played important roles in the Czechoslovakian invasion of 1968, the dispatch of Cuban forces to Angola in the mid-1970s, and the current crises in Poland and Afghanistan. Some have gone to the extreme by charging that Andropov masterminded the attack on Pope John Paul II in Rome in May 1981.

Andropov's political star continued to rise in the 1970's. With strong support from Brezhnev he became, in 1973, a full member of the Politburo, the first leader of the secret police to hold that rank since the dreaded Lavrenti P. Beria, who was arrested and executed after the death of his mentor, Joseph Stalin, in 1953. Moreover, in 1976 Andropov won promotion to general of the Army, a rank second only to that of marshal, which had been earlier granted to Brezhnev, and in the same year he was chosen to deliver the Lenin anniversary oration, despite the fact that only party secretaries had been given that honor for the previous two decades. Favoring domestic reform and greater international cooperation, his speech was remarkably liberal by Soviet standards. With it, Andropov seemed to be repositioning himself as a moderate in order to improve what seemed to be his unlikely prospects of succeeding the aging Brezhnev.

Yuri Andropov not only seems to have campaigned in earnest for Leonid Brezhnev's job during the last year of the general secretary's life but may have even begun to do so before Brezhnev's health began to deteriorate markedly. Some commentators see, for example, the handiwork of Andropov and the KGB in the accusation of jewel theft leveled late in 1981 against Boris ("the Gypsy") Buryatia, a close friend of Brezhnev's daughter Galina Churbanova. Andropov's drive for power gained momentum after the death, in January 1982, of Brezhnev's close ally Mikhail Suslov. When Brezhnev fell ill in March with heart seizures, he was no longer able to protect the interests of his own favorite for the succession, Konstantin U. Chernenko, an untalented crony of the chief. The outcome of the leadership struggle may have been determined by May when Andropov was named a party secretary and given Suslov's responsibilities for ideology and policy, thus becoming the only aspirant who was a member both of the Politburo and of the ten-man Secretariat that runs the day-to-day affairs of the Communist party.

The elevation of Andropov to the Secretariat made it clear that he was a contender, if not the leading candidate, to succeed Brezhnev. But the promotion had practical as well as symbolic importance, since it enabled Andropov to leave his post at the KGB and remove the one serious impediment to his chances. In the following months, perhaps at the instigation of Andropov or his successor at the KGB, Eastern European officials spread rumors that Brezhnev's most likely heir was an urbane liberal, far removed from the stereotype of a KGB leader.

Although Soviet radio and television announced at 11:00 A.M. on November 10, 1982 that Leonid Brezhnev had died that morning, he may actually have expired of heart failure and related complications the day before. In any case, signs of Andropov's accession to power came quickly. First, he was selected as chairman of Brezhnev's funeral committee, and then, on November 12, a special plenary session of the 319-member Central Committee of the Communist party officially elected him the party's general secretary. Ironically, Chernenko was the man who put Andropov's name in nomination, signaling that he conceded defeat to his rival, who had assembled a broad coalition of supporters dismayed by the sense of drift in Soviet life, including Defense Minister Dimitri Ustinov, some army generals, the KGB, and the increasingly influential young technocrats. But Chernenko's gesture may also have been part of an arrangement by which he traded a display of unity for a guarantee of some later honor or concession.

In the next few days after Brezhnev's death, Andropov seized the initiative. He and Defense Minister Ustinov were the only speakers at the state funeral on November 15, and after the ceremony, he met with several of the foreign dignitaries who had come to Moscow for the occasion. His encounter with Pakistan's President Mohammed Zia ul-Haq led to speculation that the Soviet leader was reconsidering the U.S.S.R.'s military entanglement in Afghanistan, which shares borders with both countries, while his long conversation with China's Foreign Minister Huang Hua led some commentators to forecast a rapprochement between the estranged Communist powers. To Vice-President George Bush of the United States, who conferred with Andropov for thirty minutes, the new general secretary seemed confident, knowledgeable, and in control of the situation.

On November 22 Andropov gave what amounted to an inaugural address before the Central Committee that by Soviet standards was a bold speech. The new leader held open the possibility of improved relations with China and expressed hope for better relations with the West. "The policy of détente is by no means a past stage," he stated. "The future belongs to this policy." The most interesting part of the speech dealt with domestic affairs. Admitting that the Soviet economy was having problems, Andropov confessed that he "did not have ready recipes for their solution." He complained of shoddy workmanship, called for greater enterprise, and, in what appeared to be an allusion to Hungary's experiments with decentralized economic planning, urged his listeners "to take account of the experiences of fraternal countries."

Most commentators expected that Andropov would join to his role as general secretary of the Communist party the post of chairman of the Presidium of the 1,500-member Supreme Soviet, which serves as the U.S.S.R.'s national legislature, but on November 23 Andropov was elected only to membership in the thirty-nine-man ruling body.

Personnel changes have proceeded gradually under Andropov, who gained an advantage when Andrei Kirilenko, a seventy-six-year-old ally of Brezhnev, retired from the Politburo, and probably lost one when Chernenko took over Suslov's former responsibilities for ideological issues. Concentrating much of his attention on changes affecting the economy, soon after his inaugural speech Andropov saw to it that the Ministers of Railways and of Agricultural Construction were dismissed, and that Nikolai Ryzhkov, a technocrat who had skillfully managed one of the U.S.S.R.'s largest factories, was promoted to the Secretariat of the Central Committee, despite his relatively young age of fifty-three. Andropov has also made several appointments that suggest he is serious in his intention to root out the corruption that has permeated the Soviet bureaucracy. He at least acquiesced in, and perhaps pushed for, the promotion to the Politburo of Geidar Aliyev, who fought corruption in his days as the head of the KGB in the Azerbaijan Republic, and in December, he removed a Brezhnev supporter, Nikolai Shcholokov, as Minister of Internal Affairs. In his place Andropov named KGB chief Vitaly Fedorchuk, who probably has orders to clean up the ministry's notoriously corrupt police force. At the same time, Andropov selected his close associate Viktor Chebrikov to succeed Fedorchuk at the KGB.

Yuri Andropov's prescription for the ills of the Soviet economy includes a heavy dose of "labor discipline" for a work force in which absenteeism, alcoholism, bribery, and corruption have become rampant. Late in January 1983 he made a surprise visit to the Sergo Ordzhonikidze machine-tool factory in Moscow, where he chatted with the workers and made a brief speech warning them that higher pay could come only with greater productivity. "As you know," he reminded them, "there are no miracles in this world." But Andropov has used more than words to emphasize the need for greater exertion. Police and deputized vigilantes have stopped and detained persons obviously taking time off from their duties to attend to personal business, and they have even raided Moscow's Sandunovsky Baths, where they discovered important officials idling away their work time.

In the field of foreign relations Andropov has used his first months in office to launch a peace offensive. At an international meeting held in Moscow on December 21, 1982 to celebrate the sixtieth birthday of the Soviet Union, Andropov offered to reduce his nation's stock of medium-range nuclear missiles in Europe from approximately 600 to 162—the number of English and French missiles now in place—provided that the United States reversed its plans to deploy 572 Pershing II and cruise missiles on the continent. Then, early in January 1983, at a meeting of Warsaw Pact leaders in Prague, he suggested the negotiation of a nonaggression treaty between the nations of the Eastern bloc and those of the North Atlantic Treaty Organization (NATO). Neither the United States nor its allies responded positively to either initiative. According to some Western observers, the latter proposal is mere verbiage, and the former falls short of President Ronald Reagan's "zero option," which calls for the destruction of all Soviet SS-4's, SS-5's, and SS-20's as the price for the non-deployment of new American weapons. Moreover, Andropov's proposal has ambiguous implications. The simple relocation of some Soviet medium-range missiles to remote sites would not prevent their later relocation or retargeting against Europe. Meanwhile, the remaining Soviet missiles would be more formidable than the old and unsophisticated English and French models, which those nations maintain independently of NATO, without any commitment for use in collective security.

Most commentators believe that Andropov's arms control proposals were designed to entice Western Europe away from its alliance with the United States. In the early months of 1983, the Soviets encouraged West Germany's anti-nuclear Green movement, and they supported the unsuccessful campaign of the Social Democrats' Hans-Jochen Vogel against the Christian Democrats' pro-American Helmut Kohl for the chancellorship. There are, however, reasons to believe that Andropov may work toward a mutually acceptable arms agreement. After making his original proposal, he offered to consider advocating the destruction of any missiles withdrawn from Europe, and, even more important, arms control may be in his self-interest. The syndicated columnist Joseph Kraft has pointed out that only such an agreement will enable the Soviet leader to dare to divert money from the military to pressing economic and social needs.

By mid-1983, Andropov had gone a long way toward consolidating his power. In May he was reported to have assumed the post of chairman of the Defense Council, the body that is believed to direct the armed forces under the authority of the Politburo. Then, on June 16, he became formal chief of state when he was elected chairman of the Presidium of the Supreme Soviet. Like Brezhnev, he thus held the top positions in the party, the defense establishment, and the government.

Meanwhile, Andropov demonstrated some measure of flexibility by announcing, in July, an experimental program of economic reforms aimed at increasing industrial production. Although harassment of intellectuals continued and Jewish emigration was at an all-time low in early 1983, the nonconformist writer Georgi Vladimov, who had been threatened with prosecution, was permitted to emigrate in April. In an apparent effort to enhance his image in the West, Andropov extended a widely publicized invitation to Samantha Smith, an American schoolgirl, to visit the U.S.S.R. in July after she had written to him expressing concern about Soviet peaceful intentions.

On the international scene, Andropov indicated his intention to ease Soviet pressure on Afghanistan and proposed, among other things, a "nuclear-free" zone in the Baltic and a ban on anti-satellite weapons in outer space. In August he announced that the U.S.S.R. would follow a "constructive and flexible line" when talks on intermediate-range nuclear missiles resumed in Geneva.

But the lull in the East-West confrontation was only temporary. Relations reached a low point when on September 1, 1983 a Soviet interceptor plane shot down a South Korean jetliner on flight 007 from Anchorage to Seoul that had strayed into Soviet airspace, killing all 269 persons aboard. Although the order to shoot down the plane was apparently a military decision, on which Andropov and other Politburo members were not consulted, Western and U.N. condemnation of the Soviet action brought a bitter response from Andropov, and prospects for improvement in East-West relations appeared dim for the foreseeable future.

Yuri Andropov is a pragmatic and shrewd man, who has been described by Roy Medvedev as "a politician who loves politics," and by Zbigniew Brzezinski as having "more international background than any Soviet leader since the days of Lenin." Urbane and sophisticated in comparison with his immediate predecessors, Andropov is nevertheless somewhat limited in experience. His travel has been restricted to Communist bloc nations, and his knowledge of English falls far short of mastery. Early reports that Andropov is a devotee of American fiction and jazz, savors cognac and Scotch, plays tennis, and exchanges ideas with dissident intellectuals have proved to be grossly exaggerated, but he is known to be a devotee of classical music.

Refusing to nurture the cult of personality that formed around his predecessors, Andropov continues to live in his longtime residence, a Moscow apartment house where Brezhnev kept larger and more luxurious quarters. Believed to be a widower, he has two children: his son, Igor, is a middle-level Foreign Ministry official and former researcher in political science, and his daughter, Irina, is a Moscow housewife. Yuri Andropov looks older than his years and has serious health problems that worsened in the early spring of 1983. He wears thick bifocal glasses and walks with a tentative gait. Probably because of heart ailments and diabetic attacks, he has disappeared from public view for long periods of time on several occasions.

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Armani, Giorgio

1934(?)- Italian fashion designer. Address: b. Palazzo Durini, Milan, Italy; Giorgio Armani Menswear Corp., 650 5th Ave., New York City, N.Y. 10019

The pacesetter among Italian designers in the early 1980's, Giorgio Armani is principally responsible for Milan's challenge to Paris as the world's fashion center. Because his designs are so widely copied, he has also been credited with changing both the shape of clothes and conventional attitudes to-

Giorgio Armani

ward fashion through his insistence upon informality and comfortable fit. Armani made his acclaimed initial splash in 1975 with the "unconstructed" blazer and rumpled silhouette for men; he then delighted women with a similarly over-sized jacket. In the process he neatly melded the seeming opposites of tailored clothes and sex appeal. Launching a second, more traditional-appearing look in 1979, he designed an elegant one-button draped blazer that, along with other chic offerings, bolstered his salability among women. Jay Cocks commented on Armani's changing images in a cover story on the designer in *Time* (April 5, 1981), "If there is a consistency in Armani, it is one of adventurousness and quality." Although quality can command the high price tag of some $1,300 for a complete outfit, Armani is convinced that designers will eventually be obliged to divert some of their effort from haute couture to simplified, lower-priced lines. He himself is already doing so with his Giorgio Armani U.S.A. collection and string of Emporio Armani shops in Italy.

Giorgio Armani, the second of three children of Ugo and Maria Armani, was born in 1934 in Piacenza, a small town in northern Italy forty miles southeast of Milan. His father was the manager of a transport company. In childhood Giorgio may possibly have caught some impulse toward creativity from his grandfather, a wigmaker who was associated with a local theatre, but there appears to be no connection between his early life and his eventual aptitude in the world of fashion. Just the fact, however, of growing up in Italy was, he believes, conducive to his becoming a designer because he saw good design everywhere he looked, in architecture, interior decoration, and works of art.

In accordance with the wishes of his middle-class parents that he become a doctor, Armani entered medical school, but left after two years for military service as a medical assistant. Lacking incentive, he did not complete his medical education. An interest in photography as a career also proved ephemeral. In the mid-1950's he took a job at La Rinascente, a large department store in Milan, where he was assigned first to the window display department. Over the next seven years, as he worked his way up to the position of head menswear buyer and then of fashion coordinator, he picked up the ins and outs of merchandising. He revealed a flair for retailing that included a sensitivity to customers' reactions to new designs. At La Rinascente he was thus introduced to fashion, on the job and at a relatively late time in life.

When, in 1961, he learned through a colleague at La Rinascente that Nino Cerruti was looking for new talent, Armani began his association of nearly a decade with the company of one of Italy's leading designers of men's clothing. Cerruti hired him as an assistant in a fashion venture that he was adding to the family business, but he does not take credit for discovering Armani. "Discovering a man like Armani is impossible, because he discovered himself," he has said, as quoted in *Time* (April 5, 1982). "He had a natural talent, and he is self-taught. He would have stood out from the crowd in any case. Men like Armani are so rare that when one emerges even the blind are aware of it."

At Hitman, a Milanese menswear manufacturer that belonged to the Cerruti group, Armani earned a reputation as an accomplished designer. Seeing how textiles are made contributed to the appreciation of fabrics and tailoring that has distinguished his work, and a knowledge of production improved his ability both as a designer and a businessman. "I learned what a factory is, its requirements, and those of an industrial operation," he told Gwen Jones in an interview for the Los Angeles *Herald Examiner* (April 17, 1979). Cerruti valued Armani's ideas in menswear design, but rejected a request that he be allowed to design the women's clothes that the company was beginning to make in Paris. In 1970 he left Cerruti and went into business as an independent designer with his friend, Sergio Galeotti, a onetime draftsman in an architectural firm who had acquired some experience in menswear retailing. At first Armani free-lanced at his drawing board for Ungaro, Zegna, Sicons, and other manufacturers. Some of the clothes were exported to the United States, but Armani's name was not on the label.

The Armani label appeared in 1975 with the founding of the Giorgio Armani Company, which had a working capital of only $10,000. Armani showed his first small collection in a crowded room in the building where he lived. In contrast to the 1960's legacy of the dressy, hour-glass-shaped Cardin suit for men and extravagant and confining couture for women, Armani's designs sought to combine unstudied elegance with comfort. Years later he summed up his innovative thinking and its effects in an interview with David Pryce-Jones in *Esquire* (May 22, 1979): "Changes in fashion were being terribly exaggerated; everything was sinking under the deadweight of ornaments, zips and flaps and pockets everywhere. So I hit on a straightforward jacket but without a lining, informal—the way of wearing it is how you get that little bit extra from it. You used to have to have your clothes ironed, you wore them buttoned up; it had all been remembered from one generation to the next and was too consciously designed. Now you can be more flexible; you can leave your jacket open, not iron it, not wear anything matching."

The restyled blazer was the focal point of Armani's revolt in fashion. Described as "unconstructed," it had neither lining nor padding in the shoulders, which sloped. Its length was extended, the lapels were narrow, and the pockets were baggy. The result, as reported in *Time*, was "an epiphany of choreographed rumple. . . . The look was liberating for some; for others, it resembled the prize exhibit in a dry cleaners' museum of horrors." Suggesting, perhaps, a snob appeal, Rita Hamilton wrote in an *Esquire* article (May 22, 1979), "A close and knowing look is required to recognize the taste and the bankroll behind the effect." She further pointed out that Armani was selling a lifestyle to the avant-garde that could afford his steep prices; his rumpled look "proclaimed to the world that the wearer was in the business of enjoying himself, that his affairs, however lucrative they might be, were not high-serious, or formal, or stately." Armani was also credited with creating "the first sexy collection for men." Business flourished, and the "slouch look" was imitated, although the fit could not be duplicated. In 1976 Barney's, a men's store in New York, introduced the Armani lines to America.

The first collection had included a few unusual outfits for women. Armani decided to design for them in part because women were shopping at his menswear store for themselves. He began by making men's jackets in women's sizes. As quoted in the *Time* article, Geraldine Stutz, president of the Manhattan department store Henri Bendel, pinpointed one reason for the designer's immediate appeal: "Taking that snappy, pinched-in-the-right-place Italian men's wear look and translating it into women's clothes was Armani's special contribution. No one had ever done that before." By adding lovely silk blouses, Armani, who does not favor unisex dressing, feminized his suits for women, which had double-breasted jackets and were meticulously tailored in tweeds of dun, brown, and beige colors. The combined sales of his clothes totaled $90,000 in 1976. A more significant indication of his success was a flock of imitators.

Before his rumpled motif had run its course, Giorgio Armani ushered in his second look. In 1978 he left the collars off jackets, and for his fall collection for women, consisting of long-jacketed suits with military shoulders and round-crown brimmed hats, he softened the effect with smocking in the jacket and blouse yokes. The following year most of Armani's single-button women's blazers were draped in the front and bloused gently in the back. With shoulders slightly padded in order to make the hips seem slimmer, they were paired with knee-short skirts or knee-length culottes rounded at the ends, as were his long pants. For men, in May of 1979 Armani still offered unpadded and unlined linen jackets. However, in his most dramatic statement since the start of his company, he began to show more traditional, wider-lapelled suit jackets, situating the gorge, the broadest point of the lapel, at mid-breast instead of just below the shoulder as in his earlier style. There were wider ties and shirt collars (in contrast to the earlier small, rounded shirt collar and narrow ties), slightly padded shoulders, and pants with fuller legs. Rita Hamilton commented in *Esquire*, "Overall, the look is still casual but less rumpled, with something of a Clark Gable nonchalance about it, suggesting broad-shouldered, slim-hipped, at-ease-with-women assurance."

Only a few select stores in New York City, Los Angeles, San Francisco, Chicago, Seattle, and Dallas were selling Armani's clothes before January 1980, when a newly formed company, Giorgio Armani U.S.A., opened its headquarters in New York. By using the mass production techniques of the largest privately owned clothing factory in Italy, Gruppo Finanziario Tessile, Armani was able to lower his couture prices without forfeiting quality. Men with an Armani taste gladly paid $275 to $400 instead of $700 to $800 for a look-alike suit, $120 for slacks, $225 for a casual blouson jacket, $275 for a raincoat, $40 to $70 for a shirt. According to reports, Armani "knocked himself off" because he had endured enough of seeing his garments copied by others. In view of the American preference for permanent press, the new line tended to smooth out some of Armani's unpressed look. While the fabrics Armani used for this "affordable chic" were less sophisticated than for the couture, they included plush natural wools, cotton, and linen in a combination of earth tones, deep blue, violet, slate gray, yellow, and geranium red. In the trademark silhouette, the jackets bloused slightly for an easy fit despite their restrictive ventless backs. An Armani representative confidently informed the fashion editor of the Los Angeles *Herald Examiner* (February 28, 1980), "We Europeans have never understood why American men have to have a vent in the jacket. If someone has a problem with the shape of our jacket, then he has to get his body in shape."

Armani's fashions for men became even more widely visible through the wardrobe he designed for the title character, played by Richard Gere, in *American Gigolo* (1980); some viewers found the clothes the most distinguished feature of the film. In Armani's women's lines for fall 1980, menswear influences again predominated. Reinforcing his position as the "the world's master tailor" (as New York *Times* fashion writer Bernadine Morris designated him), Armani emphasized variety in pants, long and knee-length, cuffed, softly pleated, or rounded at the hips. To enhance feminity, he topped them with close-fitting jackets, some with asymmetrical closings or a single lapel and some with shawl or stand-up collars. The blouses featured calla lily necklines. For the first time, Armani designed all of his own fabrics, many with geometric motifs. He blended a few bright colors such as jade, saffron, and lacquer red with neutrals and black for daytime, but remained adamant in preferring black and white for evening.

Unlike other Italian designers, Armani did not present any skirts in his October 1980 show for the 1981 spring and summer styles. His knee-pants appeared in many novel versions, such as pared-down breeches, knickers, culottes or jodhpurs, and in assorted fabrics, including leather, a moire-patterned cotton, and vivid nubby silk from the Orient. "These are not men's pants adapted for women," Armani maintained. "They are new forms, created for women." The Japanese influence infiltrated his fall collection with such trappings as smoothly fitting jackets with flat, kimono-like necklines, ballooning silk pants, obi sashes, and bright colors. Armani's smocked leather samurai jackets were outstanding. In March 1981 models walked the runway in Armani's first dresses. When, in the fall of that year, he presented fifteen sumptuous leather outfits in his Milan showroom, in a sixteenth-century palazzo, *Newsweek* dubbed him "the leading leather fan for spring."

In an enthusiastic cover story entitled "Suiting Up for Easy Street," *Time* (April 5, 1982) bestowed on Giorgio Armani the kind of accolade seldom achieved by a fashion designer. The article also exclusively previewed his fall 1982 collection, which he had refused to present in the Milan shows in March. His departure from tradition disgruntled the press, including the publisher of *Women's Wear Daily*, John Fairchild, who resolved that even the name "Armani" would be excluded from the paper. Responding to criticism from fashion reporters, Armani voiced his distaste for the carnival character of the semiannual displays and his fear of having his creations copied before they reached the stores. He further explained that his time was limited because he designs thirty collections yearly for his own organization, as well as for others, and also contemplates opening fifty new, less-expensive Emporio Armani shops for the young all over Italy. In addition, he was involved with launching a fragrance, marketed by Helena Rubinstein, called "Armani."

The handsome fall collection that Armani showed to individual members of the press in April 1982 revived his unstructured jackets and his wide-brimmed, flat-topped hats. There were new sleeve and lapel treatments, mixtures of fabrics, more brilliant colorations, and sometimes the illusion of layering through pattern, texture, or color. The separates were intended to be combined in a variety of ways for differing effects. Avoiding the coordinated ensembles of classic designers, Armani believes that women know how to assemble an outfit for themselves; he refuses to make his clientele "appear as though they're puppets in the hand of a designer" with no choice of their own. In his October 1982 collection, for example, along with leather vests and pants, he offered fabrics in stripes, plaids, and solid colors that the wearer could mix together.

According to the *Time* article, Armani's estimated worldwide revenue for 1982 was $135,000,000, a 60 percent increase over sales in 1981. "Certainly, his gift has never before seemed so sure," Jay Cocks wrote, "his humor so high, his sophistication so unassuming yet so emphatic and eclectic." In "The Twenty-Two Top Talents" (New York *Times Magazine*, January 6, 1980) the fashion writer Carrie Donovan placed Armani, along with Karl Lagerfeld of Paris and Perry Ellis of New York, among "The Cutups," those who stimulate fashion with jolting new ideas. Another classification that appeared in the New York *Times* (February 8, 1981) allied him with the "cerebral" designers, those who "speak less of sensuality and emotion and more of logic and a sense of purpose."

For Armani, who scoffs at the suggestion that he intellectualizes his clothes, the priorities in design are "quality, elegance, practicality." He likes his clothes to be called "modern." Ideas for new design come to him through efforts to improve on last year's clothes, through his observations of everyday life around him, and through reading or going to the movies. A trip to Japan and Kurosawa's film *Kagemusha* account for the Far East flavor of his 1981 collection. The "Easy Rider" look in his fall of 1982 U.S.A. menswear collection was inspired by motocross, a motorcycle sport that is popular in Milan. Unlike some prominent designers whose signatures appear under the sketches turned out by their subordinates, Armani, who works a twelve-hour day, executes all of his designs, including the uniforms commissioned in 1980 by the Italian Air Force. In May 1979 he became one of the few menswear designers to win the Neiman-Marcus Award for Distinguished Service in the Field of Fashion. More than 600 members of the American fashion news media voted him the recipient in June 1981 of a Cutty Sark Award as the outstanding international designer.

Blue-eyed, silver-haired Giorgio Armani is a tanned, trim man of medium height who prefers to dress informally, typically in a navy-blue V-neck sweater, gray flannel trousers or jeans, and loafers. On his United States tour to introduce his perfume, he impressed the American fashion world with his endurance and graciousness as he conducted interviews in Italian through an interpreter. In Milan he shares his seven-room bachelor apartment with his Persian cat, Micio. His sparely decorated living room contains a rectangular table and low couches and chairs covered with satinized fabric, all designed by Armani. The geometric simplicity has an effect of serenity. With his employees, whom he regards as his "family," he relaxes at two vacation homes, one a converted farmhouse in Forte dei Marmi near Viareggio, the other a Moorish style villa on the Mediterranean island of Pantelleria.

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Aroldingen, Karin von

(fon ä-rol′ ding-ən)

July 9, 1941- Dancer. Address: b. c/o New York City Ballet, New York State Theatre, Lincoln Center for the Performing Arts, New York, N.Y. 10023

Anna Kisselgoff, the resident dance critic of the New York *Times*, recently lamented the disturbing tendency among some members of the New York City Ballet, particularly its younger principal dancers, to "dance the steps" without regard to phrasing, style, or dramatic nuance, but its senior ballerina Karin von Aroldingen is a notable exception. Whether she is portraying an amoral temptress, a distraught wife, a young woman in love, or a fairy queen or serving as the perfect instrument for George Balanchine's plotless explorations of musical structure, she never fails to find and convey the intent behind the steps, or the meaning within the gesture. The German-born ballerina, who danced leading roles with the Frankfurt Opera Ballet before joining the New York City Ballet in 1962, is known for her precise line, her muscular angularity and power, and her amazing capacity to twist and coil her body into the often unnatural positions demanded by *Agon, Stravinsky Violin Concerto*, and *Kammermusik No. 2*. Not at her best in pure classical works, she came into her own in the late 1970's as an affecting dance-actress who brought a mature understanding to her leading roles in such ballets as *La Valse, Robert Schumann's "Davidsbündlertänze," Orpheus*, and *Vienna Waltzes*.

One of the three daughters of Dr. Otto Reinbold, a scientist who was killed in the last months of World War II, and his wife, Karin Awny Hannelore Reinbold von Aroldingen und Eltzingen was born in Greiz, Germany on July 9, 1941. (Some sources give her month of birth as September.) Miss von Aroldingen told Jerry Tallmer during an interview for the New York *Post* (January 8, 1972) that no member of her family used the title, which came from a paternal ancestor who was a general in the army of Emperor Franz Josef; it was simply "too long." She spent most of her early childhood in Greiz, a town near the Czechoslovakian border that became part of the German Democratic Republic after the war. In about 1950 she moved with her mother and sisters to Berlin, where she began her ballet training on a scholarship.

"I was a very ambitious student," Miss von Aroldingen told John Gruen, as quoted in his book *The Private World of Ballet* (1975). "I remember, when I was ten or eleven years old I fell sick, and I couldn't attend ballet school. I suddenly realized how much I missed going to class. From that moment on, I knew I wanted to be a dancer." Her principal teacher was Tatiana Gsovska, the Russian ballet mistress and choreographer who is considered by many dance historians to have been the most influential figure in the development of ballet in postwar Germany. After passing the state qualifying exam in dance history and technique, Miss von Aroldingen joined the fledgling American Festival Ballet, the Bremen-based company founded by the expatriate American dancer and choreographer Renzo Raiss. Six months later, in 1959, she was hired as a first soloist by the Frankfurt Opera Ballet, whose new ballet mistress was Madame Gsovska.

During her first few months with the Frankfurt Opera Ballet, Miss von Aroldingen danced in several works choreographed by her former teacher, and she appeared as the wicked fairy Carabosse in a divertissement from *The Sleeping Beauty*. In 1960 Madame Gsovska mounted a revival of the Balanchine-Brecht-Weill theatre piece *The Seven Deadly Sins*, casting her protégée in the plum role of the calculating heroine, Anna I. Lotte Lenya, who sang the part of Anna II, was so taken by the expressive performance of her dancing counterpart that she recommended the young ballerina to George Balanchine, the director of the New York City Ballet. On a business trip to Germany in 1962, Balanchine took time out to audition Miss von Aroldingen. "He thought I was terrible," the dancer told John Gruen. "He said he couldn't take me into his company." Several weeks later, however, she was—to her astonishment—invited to join City Ballet's corps de ballet.

Miss von Aroldingen's first year with the New York City Ballet was one of adjustment. Unused to Balanchine's unconventional classes and hindered by her inability to speak English, she was often frustrated and confused, but gradually she mastered the distinctive Balanchine technique and the language. She made her company debut in a soloist role in September 1963, as the coquettish mistress in Lew Christensen's farcical *Con Amore*. "Miss [von] Aroldingen is a good dancer," Allen Hughes noted in his review for the New York *Times* (September 30, 1963), "and she proved to be a fetching comedienne as well." The young dancer also made a good impression as Leto, the god's mother, in Balanchine's *Apollo* and as a soloist in *Raymonda Variations*, a choreographic exercise in nineteenth-century classical style that Balanchine often employed as a display piece for promising ballerinas. In addition, she danced corps parts in dozens of the ballets in the company's extensive repertory.

Promoted to soloist in 1967, Karin von Aroldingen added to her personal repertory leading parts in *Serenade*, an archetypical example of Balanchine's neoclassicism; *Scotch Symphony*; John Taras' *Jeux* and *La Guirlande de Campra; Movements for Piano and Orchestra*; the "Rondo" section in Balanchine's *Western Symphony* and the "Rifle Regiment" in his high-stepping *Stars and Stripes*. Clive Barnes, writing in the New York *Times* (May 31, 1969), thought that she was especially "enchanting" in Balanchine's *Liebeslieder Walzer*, which she danced "with just that sense of deliquescence the ballet demands."

Miss von Aroldingen also appeared as the venomous Queen in Jerome Robbins' ritualistic *The Cage*; the jealous Coquette in *La Sonnambula*, Balanchine's gothic story ballet; the muses Calliope and Polyhymnia in *Apollo*; and Coffee, Hot Chocolate, and Dewdrop in *The Nutcracker*, the company's annual Christmas offering. Commenting on her performance as Dewdrop for *Ballet Review* (no. 4, 1973), Robert Greskovic wrote: "She reads the *jetés* and *posé* arabesques for the power that is theirs in the music and hers in her body. Her jumps here have a lift and strength that makes them exciting. She contrasts with waltz force the waltz lilt of the fleurs, understanding Balanchine's understanding of Tchaikovsky."

Recognizing Miss von Aroldingen's special gifts, Balanchine created for her, in 1970, roles in two ballets: *Who Cares?* an affectionate tribute to Broadway musicals, and the unabashedly romantic "Elégie" section of *Tchaikovsky Suite No. 3*. In *Who Cares?* he showcased her big, coltish jumps and nimble footwork in a fiendishly difficult solo, which she once described as "sort of like a tap dance on *pointe*," to the song "Stairway to Paradise"; in *Tchaikovsky Suite No. 3*, he displayed her uncommonly expressive response to music—in this case, the yearning "Elégie" melody of Tchaikovsky's Suite No. 3 in G minor—in an uncharacteristically free, almost Duncanesque solo, performed barefoot. The following year, Jerome Robbins called upon Miss von Aroldingen to interpret, with Peter Martins, an eccentric, angular pas de deux in the world premiere of *The Goldberg Variations*, his inventive exercise in pure dance.

Elevated to the rank of principal dancer shortly before the New York City Ballet's spectacular Stravinsky Festival, the highlight of the company's 1972 spring season at the New York State Theatre in Lincoln Center, Miss von Aroldingen created roles in three of the twenty-one new ballets presented during the weeklong festival, most notably *Violin Concerto*, Balanchine's choreographic orchestration of the Stravinsky score. Partnered by Jean-Pierre Bonnefous, she turned in a precisely articulated performance of the contorted, acrobatic "Aria I" pas de deux. That tortuous duet "made fine capital of von Aroldingen's sometimes harsh style, stressing the abrasive and dominating force of her presence," wrote Mary Clarke and Clement Crisp in their *The Ballet Goer's Guide* (1981). Miss von Aroldingen also danced in the world premieres of Balanchine's folk-flavored *Scherzo à la Russe* and *Choral Variations on Bach's "Vom Himmel Hoch," a pièce d'occasion*, and in *Apollo*, *Firebird*, and *Capriccio for Piano and Orchestra*, the spiky "Rubies" segment from Balanchine's *Jewels*.

During the same New York City season, Miss von Aroldingen made her debut as the glacial Siren in Balanchine's *Prodigal Son*, a ballet usually dominated by the male dancer in the title role. Over the years, she has held her own opposite such virtuoso performers as Edward Villella, Helgi Tomasson, and Mikhail Baryshnikov. In her New York *Times* (January 13, 1979) review of Baryshnikov's long-awaited debut as the Prodigal, Anna Kisselgoff complimented Miss von Aroldingen for her chilling portrayal of the predatory temptress: "There is no doubt that the overpowering image of the evening was the duet in which Karin von Aroldingen, a muscle-flexing Siren who towered over her prey, seemed literally to devour Mr. Baryshnikov in her acrobatic embrace. Rarely has the brutality of this encounter been conveyed with such finality."

Reprising her role of the rapacious female, Karin von Aroldingen appeared as the seductress, Lyceion, in the world premiere of John Taras' *Daphnis and Chloë* and as the man-eating "Door" in Balanchine's avant-garde *Variations pour une Porte et un Soupir*, a mechanistic pas de deux set to Pierre Henry's *musique-concrète* score. The extraordinary physical flexibility that enabled her to perform with seeming ease the grotesque contortions and disjointed, marionette-like movements of *Variations pour une Porte et un Soupir* made her the ideal choice for a leading part in *Kammermusik No. 2*, Balanchine's athletic visualization of Hindemith's Concerto for Piano and Twelve Instruments. Most critics thought that Miss von Aroldingen's aggressive style and forceful attack were central to Balanchine's concept and to the metronomic pace of the ballet.

Since her promotion to principal dancer, Miss von Aroldingen has taken on leading roles in such City Ballet staples as *Agon*; *The Four Temperaments*; *Episodes*; the romantic "Emeralds" section of *Jewels*; *Concerto Barocco*; *Symphony in C*, Balanchine's physically demanding abstract ballet; *Brahms-Schönberg Quartet*: *Chopiniana*, Alexandra Danilova's reinterpretation of Fokine's classic *Les Sylphides*, and *A Midsummer Night's Dream*. Cast against type as Titania, the *Dream*'s fairy queen, she was haughty and willful in her scenes with Oberon and girlish and giddy in her love duet with Bottom.

Although Karin von Aroldingen apparently did not inspire Balanchine to the degree that Suzanne Farrell, the quintessential Balanchine ballerina did, she nonetheless created, in her ten years as a principal, roles in a dozen of his ballets, including *Gaspard de la Nuit*, an introspective mood piece; the flashy *Rapsodie Espagnole*; *Hungarian Gypsy Airs*; the mournful *Adagio Lamentoso*; *Tango*, a witty, throwaway pas de deux; and the melodrama *Perséphone*. One of her happiest creations was the exuberant leader of the MacDonald of Sleat clan in *Union Jack*, the choreographer's salute to Great Britain. With her *pointe* shoes beating a rapid-fire tattoo to the accompaniment of drums, she regularly brought the house down.

Perhaps in an attempt to extend her range, Balanchine began, in the late 1970's, to cast Karin von Aroldingen in ballets with dramatic overtones, among them the "Vienna Woods" and "Gold and Silver Waltz" segments of *Vienna Waltzes* and *Robert Schumann's "Davidsbündlertänze."* After watching Karin von Aroldingen, clad in a pale pink slipper-satin ball gown, whirl around and through a female corps in the solo created especially for her in *Vienna Waltzes*, Arlene Croce wrote in her review for the *New Yorker* (June 2, 1980): "It is Balanchine's way of eavesdropping on the woman's feelings. The privacy of the moment is enhanced by the presence of the other women; we feel there are things she might tell them that she would never tell any man. . . . Karin von Aroldingen dances at this moment with something like blushing abandon; it is then that we know how powerfully the waltz spell and the spell of her young lover grip her."

In *Davidsbündlertänze*, a series of pas de deux for four couples illustrating incidents in the life of Robert Schumann, Karin von Aroldingen's subtle portrayal of the composer's sorrowing wife lent special poignancy to her duets with Adam Lüders. For many viewers, the image of Miss von Aroldingen standing alone on the stage, frozen in despair after Lüders' retreat into madness, was the most haunting of the ballet. She found the inspiration for her touching interpretation not in an analysis of the ballet's scenario, but in Balanchine's choreography. "Acting is in the whole body which gives a certain suggestion of mood," she once explained, as quoted in *Ballet News* (June 1979). "Mr. B. [Balanchine] doesn't believe acting is good. He says you can't dance words."

Miss von Aroldingen was equally effective as the doomed heroine in *La Valse* and as Eurydice in a new staging of *Orpheus*. Even Arlene Croce, who is admittedly not an admirer of the ballerina's work, pronounced her Eurydice a "triumph." "Eurydice's earthiness and womanliness bring out her best qualities," Miss Croce observed in the *New Yorker* (December 15, 1980). "Von Aroldingen isn't imperious or devouring, as other Eurydices have been; she's so modest that her demands on Orpheus as they journey home come to seem something he can easily satisfy without tempting fate. . . . Her sensuality has about it a submissiveness so trusting that we feel Orpheus is driven to rip off his mask as much by pity as by physical craving."

After Miss von Aroldingen passed her fortieth birthday, she judiciously began to prune her huge repertory. "At that point I realized I would have to. . . pay close attention to what I could still do and what I could no longer do," she explained to Sheila Feldman of *Harper's Bazaar* (September 1982). "I don't want people to come to see me dance and say, 'Oh, for her age she's still. . . . '" Looking forward to retirement, she recently began teaching nine-to-eleven-year-old children at the company-affiliated School of American Ballet. "In some ways, teaching is harder than performing, what with bending down and making sure all those little legs are doing the right things," she told Miss Feldman. "This is a critical point in their training. I am helping to lay the foundation." She has also, at Balanchine's request, set his *Liebeslieder Walzer* on several companies. As evidence of his trust in the ballerina's ability to maintain the artistic integrity of his work, Balanchine, who died on April 30, 1983, specified in his will that the bulk of his ballets be divided among his former wife, Tanaquil LeClerq, Barbara Horgan, his longtime personal assistant, and Miss von Aroldingen.

Karin von Aroldingen hardly fits the physical image of the stereotypical ballerina. As she candidly admitted to John Gruen, "I don't have the ordinary look of a dancer—the small little girl. I'm like a horse." One of the tallest dancers in the company, she has a muscular build, a long-waisted torso, and relatively short legs. Her strong, square-jawed face is, to quote Arlene Croce, that of "a Nordic movie goddess (the outdoor type)," with high cheekbones and large, deep-set gray-green eyes. She usually wears her long brown hair loose. In her spare time she enjoys gardening, cooking, baking, and painting. Some of her abstract works hang in the apartment on the Upper East Side of Manhattan that she shares with her husband, Morton Gewirtz, a real estate developer whom she married in 1965, and their teen-age daughter, Margo.

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Attenborough, David (Frederick)

May 8, 1926– British television broadcaster and producer; naturalist. Address: h. 5 Park Rd., Richmond, Surrey, England

Boyhood enjoyment of exploration and curiosity about the world of nature form the base of David Attenborough's remarkable career as a television broadcaster, creator of television programs, and writer. "You could never find David," according to the account of his brother Richard Attenborough in *People*. "He was either under a stone or in a pond catching newts and tadpoles." After an apprenticeship in television production with the BBC, in 1954 he undertook the first in a series of expeditions in search of exotic animals that he filmed over a ten-year period for *Zoo Quest*. Later as a BBC administrator he originated some of the network's renowned series, including *Civilisation*, and as director of programs from 1968 to 1972 he held one of the top executive offices in the corporation. Probably his finest achievement was his TV series *Life on Earth* (1978), for which he felt that all of his experience had been a preparation and through which he most effectively conveyed his sense of wonder and delight in the world of nature.

David Frederick Attenborough was born in London, England on May 8, 1926, the son of the Anglo-Saxon scholar Frederick Levi Attenborough and Mary (Clegg) Attenborough. His older brother is the prominent actor and filmmaker Richard Attenborough, director of the recent widely acclaimed film *Gandhi*; a younger brother, John Attenborough, is in the automotive industry. Intellectual curiosity thrived in the Attenborough home, where well-known scientists were frequent visitors. "They were my gods," Attenborough insists. "Subconsciously I absorbed their standards." He learned that knowledge was "what made you admirable, what made adults important." Recalling the encouragement he had as a child, Attenborough told Timothy S. Green, who interviewed him for *Smithsonian* (November 1981), "My father, who was principal of University College, Leicester, was a marvelous educator, a great teacher, and he believed that the way you teach children is to allow them to discover for themselves. . . . From the age of six, I was always roaming the countryside in search of fossils or wild animals. I'd find a fossil and show it to my father and he'd say 'Good, good, tell me all about it.' So I responded and became my own expert." When David was seven, his father gave him a salamander for his birthday.

From Wyggeston Grammar School for Boys in Leicester, Attenborough went on to Clare College, Cambridge, where he studied zoology and geology, earning an M.A. degree in 1947. After a brief tour of duty with the Royal Navy, in which he reached the rank of lieutenant, he joined a British publishing house in 1949 as an editorial assistant. Helping to edit books on natural history seemed to him as uninspiring as the prospect of dissecting dead animals in the laboratory; so he answered an advertisement for a talks producer on the BBC Sound Radio. Although he was rejected for that job, he did gain a place in a training program for television producers and in 1952 joined the BBC.

During his early years at the BBC, Attenborough produced three programs a week on subjects as diverse as government and politics, religion, ballet, gardening, and archaeology. Many of the BBC programs of that era were so unimaginative that Fred Allen once observed, as quoted by Martin Mayer in *About Television* (1972), "The BBC begins its program day with a lecture on how to stuff a field mouse, and continues in the same vein for the rest of the day." TV viewers saw very little natural history on the BBC except for a program offered in cooperation with the London Zoo in which Jack Lester, curator of reptiles, brought live animals to the studio to discuss their characteristics. Attenborough, who was responsible for production, and Lester decided that the program would be much better if the animals could also be shown in the wild. Their proposal for a joint filming and collecting expedition to the tropics won the endorsement of the authorities of both the BBC and the London Zoo, beginning the venture that resulted in the successful *Zoo Quest* series.

The first trip that Attenborough and Lester made was to Sierra Leone, West Africa, for which they left England in September 1954. Accompanying them were the nature photographer Charles Lagus and Alf Woods, who had the responsibility of looking after the animals once they were found. Their aim was to film animals in the wild, capture the specimens to show on the BBC, and then retain them in the London Zoo. In their initial effort they sought a rare bird, *Picathartes gymnocephalus*, which had never been shown in captivity nor seen on the nest by any European. Twenty-five years later Attenborough recalled his wonderment as he first encountered the tropics of West Africa in *Life on Earth* (Little, Brown, 1979): "Wherever I looked, I found a prodigality of pattern and colour for which I was quite unprepared. It was a revelation of the splendour and fecundity of the natural world from which I have never recovered. Almost every year since that first trip, I have managed, one way or another, to get back to the tropics."

In December 1954 the first sequence of *Zoo Quest*'s film on the Sierra Leone was telecast on the BBC with Jack Lester as the presenter, or narrator. After the first program Lester became ill, and Attenborough took his place in front of the camera. In March 1955 the two men set out for British Guiana, repeating the plan that served as the pattern for the series: to focus on some specific rarity or rarities of the region and to allow the rest of the filming and collecting program to be determined by opportunities arising at the site. During that expedition a recurrence of Lester's illness prevented him from continuing with the series and led shortly to his death. As a result, Attenborough alone wrote the book *Zoo Quest to Guiana* (Lutterworth, 1956), in which he described the venture.

Perhaps because of his older brother's great success as an actor, David Attenborough had shunned the limelight for himself, but when he took over the narrator's role on *Zoo Quest*, he turned out to be a natural television personality. Green reported in *Smithsonian* (November, 1981) that shortly after the first *Zoo Quest* telecast, Attenborough was driving in London in an open sports car when a bus conductor spotted him and shouted, "Hello, David, how's *Picathartes gymnocephalus*, then?" Green went on to say, "His infectious enthusiasm for every kind of animal he found appealed to armchair travelers who felt that here was a real explorer taking them along and sharing wildlife secrets, gamely brushing discomfort aside." Whether stalking the Komodo dragon lizard in Indonesia in 1956, the Bird of Paradise in New Guinea in 1957, or any of the other animals that appeared on a total of forty-eight programs, Attenborough was clearly reveling in what he later said was the best job in the world. His *Zoo Quest for a Dragon* (1957) and *Zoo Quest in Paraguay* (1959), both published by Lutterworth Press, were abridged and combined, along with *Zoo Quest in Guiana*, in a 1982 Penguin Books edition, *The Zoo Quest Expeditions*.

In the early 1960's Attenborough enrolled in graduate courses in anthropology at London University, but a new challenge soon redirected his career to television. The BBC had recently begun its second channel, to be devoted to cultural or "minority interest" programming; the alternative UHF channel would also bring color to television in England for the first time. Attenborough was appointed to the post of controller of the BBC-2 in March 1965. "When you've been offered, not just twenty-five minutes a week, but three or four hours a night, and a few million viewers, you can't say no!" he told Deirdre Macdonald of the *Guardian* (September 19, 1970).

In his new position, in which he thought of himself as a "coordinator of ideas," Attenborough had to concern himself much more with administrative problems such as quality of color—for which he investigated the systems being used in the United States, Canada, and Japan—and size of audience. By that time, the BBC had developed far more "light entertainment" programming than in Attenborough's early days, and he felt an obligation to maintain some share of the audience. "We want to have between 40 and 60 percent of the audience," Mayer quoted him as saying in *About Television*. "But if week after week we got only 30 percent on our two services combined, I would know we were not the national broadcasting organization. And if we consistently got 70 percent, I would know we weren't braving enough."

By daring innovation in programming, in his first year Attenborough raised his audience to 5,000,000. He popularized sports such as snooker, which had not previously been televised, brought quality drama to the TV screen with productions like *Henry the Eighth* and *The Forsyte Saga*, and helped to pioneer notable series such as Jacob Bronowski's *The Ascent of Man* and Kenneth Clark's *Civilisation*. The *Civilisation* series was born of Attenborough's idea of using color television to show "all the loveliest things of this civilization over the last 2,000 years, and do it in the historical sense so that civilization is crystalized," as he told Green in the *Smithsonian* interview.

Recognizing the appeal of Attenborough's shows and his personal popularity as an administrator, in 1968 the BBC promoted him to director of programs for both channels. His responsibilities in the areas of finance, computers, relations with the unions, and other administrative matters removed him further than ever from direct participation in creative work. Four years of management were enough for him, and in December 1972 he resigned to go back to making films and to writing books on a free-lance basis. "My moral fibre is not sufficiently strong enough to be able to go on doing things excellently I don't enjoy doing," he explained in an interview with Janet Watts for the London *Observer* (January 21, 1979). " . . . The house was paid for, the piano bought, the children had left home. I'd done my bit as an administrator, but what I enjoy is making programmes."

From the time that he produced *Civilisation*, Attenborough had been thinking about the possibility of filming an epic series on natural history. But he shelved that interest temporarily after his resignation from the BBC to work on another subject that fascinated him, tribal art. For two years he traveled some 25,000 miles to make the seven episodes of a series that he hoped would explain the function of art in primitive societies, in Mali, Iran, Melanesia, and elsewhere. *The Tribal Eye* drew 4,000,000 viewers when shown in Great Britain in the summer of 1975 and dramatically increased attendance at a concurrent exhibition at the Museum of Mankind in London. In the United States, where it was telecast on PBS in the autumn of that year, television critics generally applauded the ambitious project, although a few felt that Attenborough had fallen short of his goal. "It's quite a concept—the idea of investigating a people through their art," Amei Wallach wrote in *Newsday* (October 19, 1975). " . . . But whether you really acquire that much more of an insight into the art itself remains an open question." Karl E. Meyer in *Saturday Review* (October 18, 1975) had no such reservations: "As narrator, he avoids sentimental clichés and academic pomposity. . . . Moreover, Attenborough has found, I think, the best possible thread to guide us through a strange labyrinth—the thread of art." As he had with his *Zoo Quest*, Attenborough based a book on his series, *The Tribal Eye* (BBC Publications, 1976; Norton, 1977).

Even before the BBC could be certain of a satisfactory response to *The Tribal Eye*, Attenborough had the opportunity he wanted to make a natural history series. He first prepared a six-page outline of the story for *Life on Earth*, which began when primordial slime was gradually being transformed into primitive creatures of the sea and then traced the development of life through the emergence of land plants and animals to the appearance of higher animals, including man. Feeling that he could convey only three or four important points during a one-hour television segment, he tried to concentrate on the significant part that an animal group played in evolution, even though it meant ignoring intriguing side details. The production required twenty wildlife and science cameramen, three producers from the BBC natural history unit, and additional funding from Warner Brothers in the United States and Reiner Moritz Productions in Germany. Hundreds of academic institutions from all over the world aided in the research and helped locate the fossils and the places where living creatures could provide examples of ancestral forms.

Attenborough wrote the script and traveled with the production crews to narrate the series. When *Life on Earth* was completed in 1978 and shown in thirteen segments on the BBC and in Europe, it drew over 10,000,000 viewers a week, a total rivaled only by the first moon landing of the Apollo astronauts, the coronation of Queen Elizabeth II, and the royal wedding of Prince Charles and Lady Diana Spencer. "*Life on Earth* is far more than a video encyclopedia," Harry F. Waters wrote in the February 1, 1982 issue of *Newsweek*, soon after the telecast of the series began in the United States on PBS. "By coupling lyrical rhythms and evocative images, it achieves the emotional power of a cinematic poem." He also described the program as "both a miraculous pageant and a major television epic" and praised Attenborough as "the ideal guide for this evolutionary tour," a man who is "always amiably unpretentious." Attenborough's three years of travel and research also generated the book *Life on Earth: A Natural History* (BBC Publications, 1979; Little, Brown, 1980), which was a best seller in Great Britain, became a Book-of-the-Month Club selection in the United States, and is being translated into eighteen languages.

Among the programs on which Attenborough has more recently worked are the BBC special *Asmat: Cannibal Craftsmen of New Guinea* and *Spirit of Asia*, a series on Asian life, art, and religion. His new major project, which TV viewers can expect to see in the mid-1980's, is an ecologically oriented series on the relationships of animals to their environment. Since 1975 he has been a member of the Nature Conservancy Council. He also serves as a trustee of the World Wildlife Fund and of the British Museum and as vice-chairman of Population Services for Birth Control. He is an honorary fellow of several universities and holds honorary degrees from about ten others. His awards include the Silver Medal of the Zoological Society of London (1966) and of the Royal Television Society (1966), the Desmond Davis Award of the Society of Film and Television Arts (1970), the Cherry Kearton Medal of the Royal Geographical Society (1972), and the Fellowship Award of the British Academy of Film and Television Arts (1980). In 1974, he was named a Commander of the British Empire.

Blue-eyed, sandy-haired David Attenborough is over six feet tall and looks younger than his actual age. His wife, the former Jane Elizabeth Ebsworth Oriel, whom he married in 1950, is a potter and a teacher of the handicapped. They have a daughter, Susan, who also teaches, and a son, Robert, an anthropologist. Fond of music, Attenborough carries cassettes with him on his travels. At home, a converted four-bedroom Regency house in Richmond, he enjoys listening to music at a volume "close to the threshold of pain" on the centrally controlled sound system in his large galleried library. He also plays classical music, particularly Bach and Beethoven, on the piano. Another of his recreations is collecting ethnic and tribal art and curiosities from all over the world. The Attenborough household includes two cats, Chekhov and Kipper.

When asked by Arthur Unger of the *Christian Science Monitor* (January 12, 1982) whether he considered himself a writer or a broadcaster, Attenborough left no doubt that he preferred broadcasting: "I don't enjoy writing. It is awful. And the first line I write always looks so banal and silly. But when you do a film—well, it is exciting from start to finish." In his books, however, as well as on television, Attenborough, as Green has pointed out, fits perfectly into his own definition of Man in the final episode of *Life on Earth*, 'Humankind—The Compulsive Communicators.'"

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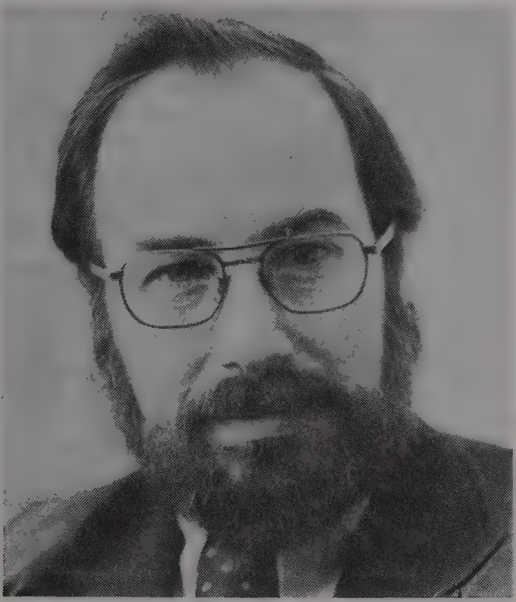

Baltimore, David

Mar. 7, 1938– Molecular biologist. Address: b. Dept. of Biology, Massachusetts Institute of Technology, Cambridge, Mass. 02139; h. 28 Donnell St., Cambridge, Mass. 02138

David Baltimore was only thirty-seven years old when he was awarded the 1975 Nobel Prize in Physiology or Medicine for "discoveries concerning the interaction between tumor viruses and the genetic material of the cell." He shared the award with Dr. Renato Dulbecco and Dr. Howard M. Temin. Baltimore and Temin had independently discovered, in 1970, the reverse transcriptase enzyme that allows an RNA (ribonucleic acid) tumor virus to make a DNA (deoxyribonucleic acid) copy of itself. This trailblazing discovery solved the perplexing problem of the replication process of the family of retroviruses whose genetic core consists of RNA rather than the usual DNA, thus encouraging research into the mechanism of tumor viruses and the relationship between viruses and cancer. Dr. Baltimore, who was appointed director of the new Whitehead Institute for Biomedical Research in 1982, is internationally respected both for his work in the molecular biology of virus replication, with particular emphasis on tumor viruses, and for his efforts in developing guidelines for genetic engineering research. "My life is dedicated to increasing knowledge," he said, as quoted in *Time* magazine (August 6, 1979). "We need no more justification for scientific research than that. My motivating force is not that I will find a 'cure' for cancer. There may never be a cure as such. I work because I want to understand."

David Baltimore was born on March 7, 1938 in New York City, New York, the son of Richard I. and Gertrude (Lipschitz) Baltimore. As a high school student, he excelled in mathematics and related subjects. "But what really turned me on," he told an interviewer for *U.S. News & World Report* (February 9, 1976), "was exploring questions and answers in biology. Science is my passion." It was, in fact, a summer session for scientifically gifted teen-agers at the Jackson Laboratory, the renowned research facility for the study of mammalian genetics in Bar Harbor, Maine, that led to Baltimore's eventual decision to pursue a career in biology. During his weeks there, he attended lectures outlining the latest research developments, conducted some experiments, and discussed the implications of his test results with experts in the field. One of his fellow students was Howard M. Temin, whom Baltimore has since described as the "guru" of his group.

Following his high school graduation, Baltimore enrolled at Swarthmore College, in Swarthmore, Pennsylvania, from which he earned a B.A. degree, with high honors in chemistry, in 1960. After a year of graduate study at M.I.T., he decided to transfer to the Rockefeller Institute, now Rockefeller University, in New York City in order to work with Dr. Richard M. Franklin, a molecular biophysicist who was investigating the growth of animal RNA viruses. He received his Ph.D. there in 1964. At the degree presentation ceremonies Dr. Igor Tamm, a professor of virology and medicine, remarked: "There are times in the development of a field of knowledge when the ground for the next major development is laid. David's teachers and associates have all been impressed with his broad grasp of concepts and the integrative quality of his mind."

While he was a graduate student at the Rockefeller Institute, Dr. Baltimore had become interested in the process of RNA virus replication. He was especially intrigued by the ability of certain picornaviruses, an RNA viral group that includes mengovirus and poliovirus, to multiply in the cell without the apparent intervention of DNA. He continued his research in RNA virus replication as a postdoctoral fellow at M.I.T., in the 1963–64 academic year, and at Albert Einstein College of Medicine in the Bronx, New York, in 1964–65, and as a research associate at the Salk Institute for Biological Studies in La Jolla, California, from 1965 to 1968. At the Salk Institute, he worked closely with Dr. Renato Dulbecco, a pioneer in the development of the laboratory techniques that enabled scientists to examine the molecular biology of animal viruses.

Returning to M.I.T. in 1968 to accept a position as associate professor of microbiology (he was promoted to the rank of professor in 1972), Baltimore continued his examination of poliovirus, on the assumption that the basic molecular biology of all RNA viruses was similar. Toward the end of the decade, however, experiments by a number of scientists working on the same problem indicated that poliovirus is not a model for all RNA viruses and that there are, in fact, many viral genetic systems. Baltimore stumbled upon reverse transcriptase almost by accident, while he was categorizing RNA viruses according to their apparent needs for replication. Research had shown that RNA tumor viruses were able to transform radically the nature of the cells that they infected. Obviously, the viral RNA was somehow leaving its skewed genetic message permanently in the DNA of the host cell, making that cell cancerous, but the evident ability of an RNA virus to transmit its own information didn't "fit" into the standard theoretical interpretation of the Central Dogma of genetic research, which had been formulated in the late 1950's by Francis Crick, the Nobel Prize-winning molecular biologist. According to the Central Dogma, genetic information can only be passed from DNA to RNA to proteins.

When Howard Temin, then an associate professor of oncology at the University of Wisconsin, first suggested, in 1964, that RNA tumor viruses could make DNA copies of themselves, he was ridiculed by most of his colleagues because his notion contradicted one of the basic tenets of molecular biology. Dr. Baltimore, who had had, in his words, "no experience in the field and so no axe to grind," was among the handful of scientists open to investigating Temin's idea. As he explained later, in his Nobel Prize acceptance lecture, "I decided to hedge my bets. I would look for either an RNA or a DNA polymerase [enzyme] in virions of RNA tumor viruses." Investigating Rauscher murine leukemia virus, Baltimore discovered the presence of an enzyme that allowed the RNA virus to make a DNA duplicate of itself. Because it demonstrated that genetic information could flow from RNA to DNA, the enzyme was called a reverse transcriptase.

Almost simultaneously with Baltimore's discovery came the culmination of Temin's own long search for verification of his theory, with the detection of a reverse transcriptase in the Rous sarcoma virus, which causes tumors in chickens. Temin and Baltimore announced the results of their independent research within days of each other in May 1970 at, respectively, the tenth International Congress of the International Union Against Cancer in Houston, Texas, and a symposium at the Cold Spring Harbor Laboratory in Cold Spring, New York. The two men published their findings in the June 27, 1970 issue of the British scientific journal *Nature*.

A few weeks later, Sol Spiegelman, the director of Columbia University's Institute of Cancer Research and a longtime critic of Temin's hypothesis, confirmed the theory of "reverse transcription" in his own laboratory. He and his colleagues subsequently found that eight RNA cancer viruses besides Rauscher leukemia virus and Rous sarcoma virus carried the "reverse" enzyme. Another skeptic, Francis Crick, contributed a paper to *Nature* in which he explained reverse transcription in the light of the Central Dogma. According to Crick's reinterpretation, the only transfer of genetic information deemed to be impossible would be one beginning with a protein.

The process of reverse transcription became the focus of intensive research in the early 1970's. Buoyed by their initially promising findings, some scientists made hasty and ill-considered generalizations concerning the relationship between viruses and cancer and the possibility of manufacturing a drug that could prevent viral RNA from transforming normal cells into cancerous ones, but neither Baltimore nor Temin jumped to such optimistic conclusions. Commenting on the progress of cancer researchers in an article in *Chemical & Engineering News* (January 14, 1974), Dr. Baltimore "cautiously" summed up the results of recent tests as providing only indirect evidence of the theory that viruses cause cancer in humans. Dr. Temin, in an interview on October 15, 1975, went so far as to state that the explosion in virological research following the discovery of the reverse transcriptase enzyme had shown that viruses do not play a significant role in the development of cancer in humans.

Awarded an American Cancer Society professorship, which provides financial support for the recipient's entire professional career, in 1973, Dr. Baltimore continued his research on the growth of viruses, with a special emphasis on those processes that supply models for the understanding of abnormal cell development. Among other things, he devised a method for studying in cell culture the way in which leukemia viruses cause cancerous cells to form. His investigations over the years earned him several awards, including the Gustav Stern Award in Virology, in 1970; the Warren Triennial Prize from the Massachusetts General Hospital and the Eli Lilly and Co. Award in Microbiology and Immunology, in 1971; and the 1974 Gairdner Foundation Award for his contributions to the conquest of disease and the relief of human suffering.

In the course of experiments with the reverse transcriptase enzyme, Baltimore and a team of scientists at M.I.T. succeeded, in early 1972, in partially synthesizing a mammalian hemoglobin gene. Their feat was duplicated, at almost the same time, by researchers at the National Institutes of Health and at Columbia University. This pathbreaking step brought closer the prospect of genetic engineering, a rapidly expanding new field that came into being with the development of sophisticated techniques for the production of new genes or the manipulation and recombination of genes of totally unrelated organisms. Recognizing that genetic engineering had the potential for either great benefit or great harm, Baltimore told a reporter for *Time* magazine (July 15, 1974), "Science fiction fantasies may come true very soon, and we should be prepared."

Concerned about the possible "biohazards" of genetic research, Baltimore and ten likeminded fellow molecular biologists took steps to limit what they saw as a "potentially harmful" line of genetic engineering research by initiating a drive for "auto-regulation of the scientific community." The scientists—all of them members of the National Academy of Sciences, to which Baltimore recently had been elected—outlined their proposal for a temporary ban on certain areas of recombinant DNA research in a letter published in July 1974 issues of *Science, Nature*, and the *NAS Proceedings* and at a press conference at the NAS headquarters in Washington, D.C. In their letter, the biologists warned that combining the DNA from viral, animal, and bacterial sources would result in "the creation of new types of infectious DNA elements whose biological properties cannot be completely predicted in advance." Baltimore was especially troubled by the possibility of easy cultivation of more effective biological warfare agents. "This is a challenge we must meet," he said at the press conference. "Many of us grew up with the question of the moral correctness of the atomic bomb," he went on, conceding that moral considerations had played a large part in the group's decision.

Among other things, the group called for an international conference, under the auspices of the National Academy of Sciences, to draw up guidelines for future genetic research. The meeting was convened in February 1975 at the Asilomar conference center in Pacific Grove, California. Eighty-six scientists from the United States and fifty-three from sixteen foreign countries attended. In his opening address, David Baltimore, a conference organizer, bluntly told the conferees, "Many are looking to this meeting for guidance. If we don't provide it, we'll have left a serious void." After four difficult days of heated debate, the participants agreed to regulate voluntarily their research in genetic manipulation by dividing recombinant DNA experiments into low-, moderate-, and high-risk categories and instituting containment procedures commensurate with the degree of risk. Most conference members also agreed that combining toxin genes with common bacteria was morally indefensible under any circumstances.

The National Institutes of Health established in 1976 a Recombinant DNA Advisory Committee (RAC) to set rules governing federally funded genetic engineering experiments, and by 1979, David Baltimore was among its prominent members. Although he insisted on rigorous safeguards to minimize risks to researchers, the environment, and the public at large, Baltimore drew the line at a total ban on recombinant DNA research. At a forum on the subject sponsored by the National Academy of Sciences, he argued that genetic engineering could be useful in curing some diseases. "Not to make it available, if it is feasible, seems inhumane to me," he said, as quoted in *Science News* (March 19, 1977). "Should we forego the benefits because of possible misuses?"

By the turn of the decade, scientists had become more comfortable with genetic engineering research but the RAC, in September 1981, rejected Baltimore's proposal to make its complicated rules and guidelines voluntary. Like many of his colleagues, Dr. Baltimore is less worried about the scientific and therapeutic applications of genetic engineering than about its sociological implications. He wonders, for example, whether the discovery of what he calls "subtle genetic factors in the makeup of human beings" will undermine our "basic concepts of equality" and lead to genetic discrimination and whether the ready availability of such biological substances as hormones will result in "an increasingly drug-dependent, drug-using society." "Personally, I feel that scientists really have only two choices," he explained in an article for *U.S. News & World Report* (March 28, 1983). "Either stop doing science entirely or take the risk that your work might be misused. Science finds what it finds and hands that over to society. It's up to society to use it intelligently." To reassure worried citizens about genetic engineering and help them make informed decisions about its use, he has urged the National Institutes of Health to provide "an established, available, open forum for consideration of these issues."

Long interested in the workings of the immune system, Baltimore recently turned his attention to synthetic vaccine research. Using the gene-splicing techniques he had helped to perfect, Baltimore and an M.I.T. colleague, Marie Chow, fabricated a synthetic peptide—a short string of carefully selected amino acids—against poliovirus. When they injected rats with the synthetic peptide, the test animals produced antibodies that effectively neutralized the virus. Dr. Baltimore, in a New York *Times* (May 31, 1983) article outlining advances in the development of artificial vaccines, described wholly synthetic materials as a "very hopeful route to new vaccines," but he added that synthetic peptides were just as valuable as research tools. For example, he and his fellow coworkers at M.I.T. have used the artificial peptide chains to analyze the way viruses replicate within the cells they invade.

Dr. Baltimore has been the editor of the *Journal of Virology* since 1969, and he was the editor of the *Journal of Molecular Biology* from 1971 to 1973. Elected to the international Pontifical Academy of Science in 1978, he has also served over the years on a number of blue-ribbon advisory panels in the fields of cancer research, molecular biology, and immunology. In addition to his professorship at M.I.T., he holds appointments as consulting scientist in medicine at the Children's Hospital Medical Center and in pediatric oncology at the Sidney Farber Cancer Institute, both in Boston, Massachusetts. Dr. Baltimore is a member of several scientific associations, including the American Association for the Advancement of Science, the American Society for Microbiology, and the American Society for Biological Chemists.

In October 1982, David Baltimore and sixty-seven other leading scientists from a dozen countries endorsed an appeal by Dr. Carl Sagan, the noted astronomer and astrophysicist, calling for "a coordinated, worldwide and systematic search for extraterrestrial intelligence." That Baltimore should lend his name to such an enterprise is not surprising; he has a passion for answering unanswered questions. "I think it's partly a habit of mind," he told Harold M. Schmeck Jr. in an interview for a New York *Times* (August 26, 1980) profile. "It involves a kind of obsessiveness. Unless you are obsessed with scientific questions you are not going to get anywhere with them." An energetic and tireless researcher (by his own account, he even wakes up thinking), Dr. Baltimore relaxes by sailing. He shares his enthusiasm for science with his wife, Alice S. Huang, a microbiologist whom he married on October 5, 1968. Dr. Huang is a Professor at Harvard Medical School and the director of the Laboratories of Infectious Diseases at the Children's Hospital Medical Center in Boston. The two scientists, who make their home near the M.I.T. campus in Cambridge, Massachusetts, have a daughter, Lauren Rachel.

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Berger, Peter L(udwig)

Mar. 17, 1929- Sociologist; lay theologian. Address: b. Department of Sociology, University Professors Program, Boston University, 745 Commonwealth Ave., Boston, Mass. 02215

The sociologist and lay Lutheran theologian Peter L. Berger has for more than two decades been writing lucidly and wittily on secularization, modernization, and pluralism, in an effort to explain how those phenomena interact with institutional religion and religious consciousness, and what the response of the Christian theologian should be to them. As a sociologist, Berger elaborated his "new formulation of a sociology of knowledge" based on phenomenology in *The Social Construction of Reality* (1966), on which he collaborated with Thomas Luckman. As a theologian, he began warning his coreligionists to beware of seeking cultural "relevance" at the expense of the church's transcendent aspect and its remaining plausibility within the consciousness of individuals. On the other hand, he believes that "the heretical imperative"—the title of a book he published in 1979—cannot be ignored, and that "contestation" must take place. Berger is cautiously optimistic about the outcome: "I believe that the core of the Christian tradition is truth, and this truth will assert itself in every conceivable contestation—be it with the multiform manifestations of modern secularity, or with the powerful traditions of Asian religion awaiting theological engagement. . . . It is possible that out of the contestations of our time will emerge preaching voices of great and renewed power." Berger, who was previously on the faculty of Rutgers, the State University of New Jersey, taught at Boston College from 1979 to 1981 and is now a professor at Boston University.

Peter Ludwig Berger was born in Vienna, Austria on March 17, 1929, the son of George William and Jelka (Loew) Berger. His ambivalent "personal relation to conservatism, with dimensions of ire and zeal," goes back to his formative years, as he recounted in the *Christian Century* (January 16, 1980): "The 'right' . . . was the position of my youth, in the form of a sort of muscular Lutheranism." Differentiating his conservatism from that of the editors of the *National Review*, he pointed out in an essay in that journal (May 12, 1972): "My conservatism has been intellectually nurtured less by Burke than by Burckhardt and Weber, and emotionally inspired not so much by visions of Anglo-American cattle as by childhood stories of the glories of Habsburg Austria. . . . Perhaps the last *really* worthwhile political enterprise in the twentieth century would have been to try and preserve the Austro-Hungarian monarchy. The cause, alas, is lost, and in my case I was born a quarter-century too late for joining its banners."

Berger lived in Austria until his mid-adolescence. After studying briefly at the University of London, he immigrated to the United States when he was seventeen, arriving in New York City, in his words, "very poor." He became an American citizen some five years later. In 1949 he received his B.A. degree at Wagner College in New York City. A year later he took his M.A. at the New School for Social Research in Manhattan, and he was awarded his Ph.D. degree by the New School in 1954. He did further postgraduate work at Yale University, and he spent one "very happy" year as a seminarian at the Lutheran Theological Seminary in Philadelphia.

Peter Berger withdrew from study for the ministry because he doubted whether he could preach the definition of the Christian faith as set forth in the Lutheran confessions. "How does one preach that?" he asked himself, echoing the young Karl Barth. "The question is a crucial one," he wrote in his autobiographical essay in the *Christian Century*, "not only for those who are charged with preaching, but also for those (including myself) who are committed to the public reaffirmation of the Christian tradition. . . . I do not regret this long-ago decision, but . . . today I would arrive at a different conclusion. If 'that' is now understood as being the liberal position, then I'm deeply convinced that it can indeed be preached—and given the call to do that, I'm convinced that I could." He recounted how he changed "radically in the 1950's and early 1960's in [his] thinking about religion (mainly, it seems in retrospect, under the impact of experiencing America after what John Murray Cuddihy has aptly called 'the fanaticisms of Europe'), outgrowing the neo-orthodox positions of [his] youth and finally concluding that [his] thinking fitted best within the traditions of Protestant liberalism."

While serving in the United States Army, Berger lectured at the Columbus, Georgia extension of the University of Georgia, in 1954-55. He spent the following academic year as a research director at the Evangelical Academy in Bad Boll, Germany, and from 1956 to 1958 he was an assistant professor at the Women's College of the University of North Carolina (now the University of North Carolina at Greensboro). He began writing for publication in 1960, two years after he joined the faculty of the Hartford (Connecticut) Seminary Foundation as associate professor of sociology and director of the foundation's Institute of Church and Community.

"When I started writing . . . I was interested in criticizing the church from within, with a strong commitment," Berger told John McDonough in an interview on the CBS television religious affairs program *Man Alive* nine years later. "Since then I've become less interested in Christianity as an institution, and therefore less interested in criticizing. I still consider myself a Christian, but more in terms of ideas that are abstract." The Christian ideas important to him, he said, were the following: "God is in his essence love. The process of redeeming the world is not something in the future but something that has already begun. This redeeming presence has begun whenever there are humans at work with love." He wasn't sure that "the encounter with Jesus" was "all that crucial."

In his early books, Berger, still believing in the divinity of Jesus exactly as defined in the Nicene Creed, did consider the Jesus encounter crucial. *The Noise of Solemn Assemblies* (Doubleday, 1961) was an acidic, often satiric Kierkegaardian analysis of the function of the church establishment in America as contrasted with true Christian commitment. Equally anticlerical was *A Precarious Vision* (Doubleday, 1961), a sociological look at the institutional church's connivance in the perpetration of social façades and fictions that deprive the individual of personal authenticity, to trap him or her in what Jean-Paul Sartre called "bad faith." Berger's prescription for personal liberation from social masques and individual assumption of ethical responsibility was a return to a Christian faith rooted in the Bible. Whatever Christendom's elite thought of them, both books were popular with a younger generation of American Christians and became a common source of meditation readings in campus chapels.

For a more diversified audience, Berger elucidated the therapeutic value of "seeing through ourselves" in *Invitation to Sociology: A Humanist Perspective* (Doubleday, 1963), which sold over a million copies. The dialectical relationship between "man in society" and "society in man" indicated in *Invitation to Sociology* found theoretical elaboration in the treatise *The Social Construction of Reality* (Doubleday, 1966). In the latter, following up the pioneering investigations of Alfred Schutz and others into "society as subjective reality," Berger and Thomas Luckman addressed themselves to such perennial questions as whether knowledge is rooted in rationality or existence. In their conclusion they leaned to the latter, redefining "the prime subject matter of the sociology of knowledge as that of the commonsense knowledge of everyday life."

Within the framework of the sociology of knowledge presented in *The Social Construction of Reality*, Berger developed a sociological theory of religion in *The Sacred Canopy* (Doubleday, 1967), considered by some to be the most important contribution to the field since Max Weber's *The Protestant Ethic and the Spirit of Capitalism*. However, except perhaps to advanced students of the sociology of religion, Berger's theoretical discourse was not easy to follow, and he himself described it as "one of the most unreadable things [he has] written." But he was, as he told Jerry Tallmer of the New York *Post* (March 23, 1968), proud of the fact that the detachment of the work was such that "anybody reading it wouldn't know if the author were a Buddhist or an atheist."

Drawing his examples from a wide range of ancient and contemporary religions, Berger in the first half of *The Sacred Canopy* depicted religion's historic role as that of lending a protective cover of cosmic legitimacy and transcendent order and meaning to the precarious social constructions we call "reality." That reality in its turn affects religion, and in the second part Berger applied his theory to the process of secularization in the modern Western world.

"In the 1960's," Berger wrote in his autobiographical essay in *Christian Century*, "I was preoccupied with the problems of secularity, and *A Rumor of Angels* was an attempt to overcome secularity from within." In *A Rumor of Angels: Modern Society and the Rediscovery of the Supernatural* (Doubleday, 1969) he tried "to comfort those people who are disturbed because they no longer think of religion as respectable," to admonish Christian theologians "overawed by the modern world, as if the modern world has some kind of superior wisdom, had reality by the short hair," and "to show the possibility of thinking religiously despite secularization." Writing simply, nontechnically, he relativized the relativizers, demythologizing today's dogmatic skepticism with the very sociological weapons it had used to destroy the credibility of past "benighted" dogmatisms. Once sociology reveals the prevailing disbelief to be itself socially conditioned and vulnerable to ridicule by future generations, the way is opened for the building of an "inductive faith." Liberated from "the tyranny of the present," people may be emboldened to find in "experiences generally accessible to all men" phenomena that are clues to the supernatural, "signals of transcendence"—the "rumors of angels" of the book's title.

Berger suggested five such phenomena. The first was the common assumption of ultimate order in the universe. The second was hope in the face of inevitable and even imminent death, a sanguinity unjustifiable if death is final. His third argument was from "damnation," the human consensus that some evils, such as genocide, are too monstrous for adequate human punishment, are "deeds that cry out to heaven [and] for hell." Fourthly, he argued that play, or joy, is "an affirmation of the ultimate triumph of all human gestures of creative beauty over the gestures of destruction." Finally, he asserted, "religion vindicates laughter," because the sense of humor or the comic is basically a sense of incongruity, reflecting "the imprisonment of the human spirit" in a world in which it does not fit.

Berger was an associate professor at the New School for Social Research from 1963 to 1966, when he joined the faculty of Brooklyn College of the City University of New York as a professor. After four years at Brooklyn College, he moved to a professorship at Rutgers University in New Brunswick, New Jersey. On behalf of the Vatican's Secretariat for Nonbelievers, in 1969 in Rome he organized and served as chairman for a conference of scholars from a variety of religious backgrounds on the problem of secularization. A few weeks later he went to Mexico at the invitation of Ivan Illich, the former Catholic priest who is now a radical social philosopher and innovative educator. The trip to Mexico "turned out to be decisive in concentrating [his] attention on the Third World," and a visit to India ten years later "immersed [him] more completely than ever before in a non-Western religious culture."

In the decade that lapsed between his sojourn in Mexico and his first visit to India, most of Berger's work as a sociologist was directly concerned, in his words, "not with religion but with modernization and Third World development, as well as with the problem . . . of how sociological insights can be translated into compassionate political strategies." The human misery of Third World poverty and oppression "shocked" him into a conviction "of the urgency of seeking alleviation for it." His efforts to understand the causes of that misery and to conceive plausible strategies for overcoming it impressed him with "the utter fatuity of the alleged solutions advocated by the political 'left.'" "To be sure," he observed in his *Christian Century* essay, "this insight has not in itself been theologically productive, but it has prevented me from taking the currently fashionable route of doing theology by baptizing the empty slogans of this or that version of Marxism with Christian terminology."

His contact with the Third World did, however, move Berger to the left theologically. "The immense variety and richness of human religion" throughout the world made it impossible for him "to remain ethnocentrically fixated on the Judeo-Christian tradition alone," and "the enormous social force of religion" in the Third World, especially in Islam, taught him "how ethnocentric" his preoccupation with secularization was. At the same time, to the dismay of some of his friends and many of his readers, he moved a little to the right politically, as evidenced in *Movement and Revolution* (Doubleday, 1970). That volume, an appraisal of the radical movement in the United States, consisted of essays by Berger and Richard John Neuhaus deploring America's domestic and international injustices, including racism and the Vietnam war, but expressing confidence (Neuhaus much less sanguinely than Berger) that reform was possible without radical change.

In *Pyramids of Sacrifice: Political Ethics and Social Change* (Doubleday, 1975), Berger eloquently excoriated Faustian intellectuals of both right and left, of capitalism and socialism, who propound theories of power, revolution, and modernization, particularly in the Third World, without due regard for the sacredness of persons, traditional securities, and human suffering. In 1974 Berger and seventeen other prominent theologians of various Christian denominations, including Roman Catholic, Orthodox, Christian Reformed, Methodist, and Presbyterian, met at the Hartford Seminary Foundation to discuss "pervasive, false, and debilitating notions undermining contemporary Christianity and its influence in society." The conclave produced the January 1975 "Hartford Appeal for Theological Affirmation," a document indicting the church for an undue willingness to sacrifice its witness to the transcendent out of a concern for the here and now. The text of the appeal, along with eight essays by signers of the document, was published as *Against the World for the World: The Hartford Appeal and the Future of American Religion* (Seabury, 1976), edited by Berger and Richard John Neuhaus. The appeal stirred strong reactions, ranging from enthusiastic approval to anger, and was widely regarded as a neo-orthodox manifesto, although that was not how Berger understood it. For him it was more than a delineation of "what separated [him] from those to the 'left' of the liberal position [he] espoused." As he pointed out in the *Christian Century* article, "Delineation with regard to the theological 'right' is equally important, and I hope that *The Heretical Imperative* has now fulfilled that purpose."

The Heretical Imperative: Contemporary Possibilities of Religious Affirmation (Anchor Press/Doubleday, 1979) issued from Berger's awareness that the absence or weakness of social support undermines the subjective certainty of Christians in their faith. No longer the recipients of an uncontested tradition, Christian theologians, faced with a multiplicity of eminently viable world views, need to make "heretical" choices, to find the points of conjunction with such religions as Hinduism, Islam, and Buddhism that might eventually lead to a consensus belief. As for methodology, Berger rejected both deduction, or the neo-orthodox reassertion of tradition, and reduction, or the reinterpretation of tradition in such a way as to make it less vulnerable, in favor of classical Protestant liberalism's option: induction, or the discerning of "true religious experience" by weighing "the insights purporting to come from the experience on the scale of reason." Reviewers of *The Heretical Imperative* found it to be as closely reasoned as *A Rumor of Angels* and more readable, a book certain to be widely discussed by those concerned with renewed constructive theologizing and the future of Western Christianity. It was nominated for a National Book Award.

Berger has also written *To Empower People: The Role of Mediating Structures in Public Policy*, published by the American Enterprise Institute for Public Policy Research in 1977. In essays contributed to *Worldview*, *Christian Century*, *Commentary*, and other publications, he has covered such subjects as cultural pluralization; the class struggle in American religion; the rise of cults and the emergence of the Christian fundamentalist "New Right" in today's cultural matrix; capitalism and socialism as they relate to democracy and the "totalitarian temptation"; the technological revolution and its contribution to the breakdown of family, community, and a shared moral order and to the emergence of a bewildering new individual "freedom"; the connection between the crisis of faith and America's loss of confidence in itself; and the "great revival" in religion he hopes for in North America. Some of his essays were collected in *Facing Up to Modernity: Excursions in Society, Politics, and Religion* (Basic Books, 1977).

With his wife, Brigitte, Berger wrote *Sociology: A Biographical Approach* (Basic Books, 1972), introducing students to the discipline by arranging material, so "far as possible, in a sequence that corresponds to the stages of social experience in the biography of individuals." His wife again collaborated with him, along with his brother-in-law, Hansfried Kellner, on *The Homeless Mind: Modernization and Consciousness* (Random House, 1973), an examination of the institutions and social patterns flowing from technology and industrialization and their destruction of a sense of community and place in society. Kellner and Berger wrote *Sociology Reinterpreted: An Essay on Method and Vocation* (Doubleday, 1981). The essays of ten Eastern European Marxist sociologists invited by Berger to write on "the theoretical issues between Marxist and non-Marxist sociology" comprised the volume *Marxism and Sociology*, which he edited. He also edited the anthology *The Human Shape of Work* (Macmillan, 1964) and the symposium *The Other Side of God* (Doubleday, 1981). The latter dealt with the polarity between external religion and internal mysticism and how it has been dealt with in various world traditions. In his solitary departure from nonfiction, Berger wrote *Protocol of a Damnation* (Seabury, 1975), a novel, set in an ecumenical conference in Switzerland, that explores the mysticism of middle-class Western Christianity.

Peter L. Berger and Brigitte (Kellner) Berger, also a sociologist, were married in 1959. They have two children, Thomas Ulrich and Michael George. Berger is bald, with deep-set eyes, a soft smile, a voice touched with an Austrian accent, and a sense of humor and love of people that come through in conversation as well as in his writing. His interview with Jerry Tallmer for the New York *Post* was punctuated with the tamping and lighting of his pipe.

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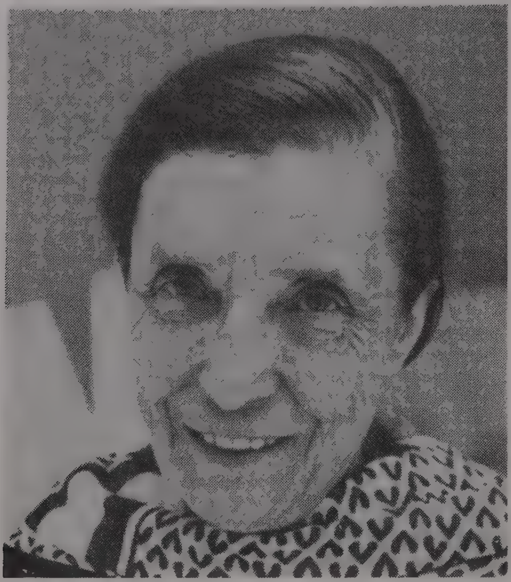
Bourgeois, Louise

(burzh´wä)

Dec. 25, 1911- Sculptor. Address: h. 347 W. 20th St., New York City, N.Y. 10011

Of all the terms that art critics have used to describe the work of the French-born American sculptor Louise Bourgeois, she herself finds "eccentric," meaning "away from the center," to be particularly appropriate. At a time, especially during the 1960's, when tastes in art shunned content in devotion to formal values, her sculpture received rather scant attention. Even while she seeks "formal perfection," as she has said, she insists upon a personal symbolism that yields complex, multiple meanings about human experience. Because of her independence and uncompromising allegiance to her own vision, it was not until the mid-1970's, as trends in art changed, that the importance of her work began to be more fully recognized. Her first full-scale retrospective opened at the Museum of Modern Art in New York in November 1982. Referring to that exhibition, John Russell pointed out in the New York *Times* (July 24, 1983), "If one of the functions of art is to make trouble for the stuffed shirt, then that function could hardly have been better fulfilled than by Louise Bourgeois. [She] has few rivals when it comes to looking into corners of the psyche that are



Louise Bourgeois

normally kept dark, and she does it with a finality that can leave the observer gasping."

A native of Paris, France, Louise Bourgeois was born in the Left Bank's St. Germain-des-Près district on December 25, 1911 to Louis and Josephine (Fauriaux) Bourgeois. Of his three children—an older daughter, Henriette, and a younger son, Pierre—the father preferred Louise, who looked much like him. When he was serving in the French army during World War I, her frail and terrified mother took her along on visits to towns near his military camps and then to a hospital in Chartres, where he was recuperating from wounds.

The Bourgeois family owned a tapestry gallery and an apartment on the Boulevard St. Germain in Paris and, beginning in 1919, a workshop for the restoration of Aubusson tapestries in Antony, five miles south of Paris, on the Bièvre River. Recovered from stables and old houses in the countryside, many of the tapestries had lower sections damaged by time and horses' urine. From about the age of ten, Louise Bourgeois earned her parents' praise by drawing in the missing parts of the tapestries, usually legs of people or of furniture. The effects of her early work with tapestry repair and weaving are evident in several aspects of her art but are overshadowed, as are other influences, by the emotional bruises that she suffered from the clash of family relationships.

"My primary problem was the disturbing sexual activity of my parents, of my father. That was my hang-up," Louise Bourgeois explained in an interview with Sally S. Swenson for *Lives and Works* (1981). She saw her mother as a long-suffering, loving, and nurturing woman, dependable in the operation of the family tapestry business. But her father distressed her as a charming womanizer who took as his mistress a tutor, Sadie, ostensibly hired to teach English to his children. The jealousy, resentment, and rage that the sensitive young girl felt as the intermediary in the liaison became a motivation and source of her sculpture in later years. Alluding to her several spiral configurations, for example, she told Michael Brenson of the New York *Times* (October 31, 1982), "Twisting is very important for me. When I dreamt of getting rid of the mistress, it was by twisting her neck." She also associates twisting with the washing of tapestries in the Bièvre River.

In 1932 Louise Bourgeois was granted a baccalauréat by the Lycée Fénelon in Paris, where she had become fascinated with mathematics, especially geometry. She found in the relationships among the point, the line, and the plane an unfailing order and certainty that tended to assuage the disharmony and disappointment that she encountered in her tense association with her family. Many years later, within geometry's three dimensionality, its pyramids, rectangles, and other shapes, she sought through sculpture to relieve the anxiety of remembered unresolved conflicts.

Enrolling in the Sorbonne after her graduation from the lycée, Louise Bourgeois studied mathematics and philosophy there until 1935, when she turned her attention more fully to art. The impact of cubism and surrealism had invigorated Paris as the world's art center. In its stimulating atmosphere Miss Bourgeois studied in 1936–37 at the Ecole du Louvre, taking classes in art history; from 1936 to 1938 at the Académie des Beaux-Arts; in 1936–37 at the Atelier Bissière; in 1937–38 at the Académie de la Grande-Chaumière; and in 1938 at the Académie Julian and the Atelier Fernand Léger. She also worked as a docent at the Louvre and as a studio assistant at the Académie de la Grande-Chaumière. One of her teachers was the poster maker Paul Colin; another, perhaps the most influential, was Léger, whom she credits with having aroused her interest in sculpture. During one class he assigned his students to draw a wood shaving hanging in space. "I did not want to make a representation of it. I wanted to explore its three-dimensional quality," the art critic Paul Gardner quoted her as saying in *ARTnews* (February 1980).

Louise Bourgeois enjoyed the international flavor of Parisian art circles, which included several notable artists from abroad with whose work hers was later compared. In 1938 she met the American art historian Robert Goldwater, then at work in Paris on the completion of his doctoral dissertation, *Primitivism and Modern Art* (1938). Although skeptical, as she told Gardner, of Goldwater's assurance to her that his father had always been faithful to his mother, she came to trust him. They were married on September 12, 1938 and the following month left for New York City. Mrs. Goldwater became a naturalized citizen of the United States in 1953.

Soon after her arrival in New York, Louise Bourgeois began studying painting with Vaclav Vytlacil at the Art Students League. For some years she produced paintings, drawings, and prints in a style that reflected her interest in geometry supported by a familiarity with the principles of cubism. She exhibited her work for the first time in the United States in 1939 in a group show of prints at the Brooklyn Museum. Her first solo exhibition consisted of a dozen paintings displayed at the Bertha Schaefer Gallery in New York in 1945.

Among the European artists finding refuge in New York City during World War II were many prominent surrealists who contributed much to the redirection of American art toward abstract expressionism, which became dominant in the postwar period. Louise Bourgeois had known some of them, such as Max Ernst, in Paris and had long been exposed to surrealist teachings. It was in its urging of the exploration of the subconscious that surrealism may have had the most apparent influence on Miss Bourgeois, whose art emerges from her own psyche. Her involvement with organic forms and metamorphosis, among other interests, also suggests affinities with surrealism.

Although Louise Bourgeois' art, as she believes, may well be rooted in her experiences before she left France, Lucy R. Lippard has pointed out in *Artforum* (March 1975), "Each period of Bourgeois's work tends to correspond to the hidden rhythms of her life at the time. It ebbs and flows between anxiety, tenderness, fear, rage, and, sometimes, a stoic calm. Obsessed with her content, she moves back and forth between techniques and style, doing what she has to do to exorcise the images that haunt her." When she first settled in New York, she was impressed by the city's brownstone houses, whose shape reminded her of the human body. Her show at the Norlyst Gallery in New York in 1947 included a group of paintings titled *Femme-Maison* (Women House), in which houses replace the heads of women—a symbolic image whose relevance to the feminist cause was recognized years later. The *Femme-Maison* pictures and other representations in architectural terms of "uneasy spaces," such as those in her suite of engravings and parables, *He Disappeared into Complete Silence* (1947), express the loneliness, anxiety, and sense of confinement and frustration inherent in the artist's recollection of herself as a little girl.

Houses symbolized persons, but did not meet Louise Bourgeois' need for physical presences. During much of the 1940's and 1950's the Goldwaters lived in a Manhattan apartment building known as Stuyvesant's Folly. Taking advantage of the space available atop its large mansard roof, Louise Bourgeois began carving life-size standing figures in wood to re-create the persons she had known in France. As quoted in the New York *Times* (October 31, 1982), she admitted to a friend, "I ran away from them because I couldn't stand them and as soon as I'm away from them, I start to rebuild them." The evocaton of persons in her simple totem figures has been seen as one of Miss Bourgeois' links with primitivism, but she disavows any influence from primitive sculpture, pointing out that her symbols are private ones, whereas primitive symbols have a meaning known to all and derived from tradition and collective thinking.

For Louise Bourgeois, the gathering of seventeen of her *personnages*—rudimentary, though expressive, painted polelike figures—in her solo show at the Peridot Gallery in New York in 1949 was "a tangible way of re-creating a missed past," as she explained to Susi Bloch in an interview for *Art Journal* (Summer 1976). An early, perhaps the first, experiment in setting up a sculptural environment, the show explored not only relationships among the figures, but also spatial relationships through the artist's manipulation of gallery space. One of the notable pieces in the show, the five-and-one-half-foot-high *The Blind Leading the Blind* (1947–49)—composed of two parallel rows of tapered vertical forms, or legs, supporting rooflike beams—prefigured her later work in environmental sculpture, of which, as of sculptural environments, she and Louise Nevelson are recognized as pioneers.

Preoccupation with environment follows from Louise Bourgeois' prevailing theme, the "drama" of the single individual in the group. She has said that the title she gave to *One and Others* (1955) applies to many of her sculptural pieces. *One and Others*, like *Forêt* (*Night Garden*, 1953), is an aggregation of plantlike abstract forms in painted wood, a development perhaps from her assemblage of wood *personnages* on a common base in *Quarantania I* (1947–53) and others of the Quarantania series. The idea of family, flock, communities appears also in later phases of her art.

While continuing to work mainly in wood throughout the 1950's, Louise Bourgeois achieved remarkable flexibility in sculptures vaguely resembling the human form by skewering painted segments of differing sizes onto a vertical rod, in *Femme Volage* (Fickle Woman, 1950's), for example, and in her twisted figures. During the 1960's, as she investigated more subtle aspects of her themes, she turned to a variety of materials, including plaster, plastics, rubber latex, marble, and bronze. By the late 1970's she had begun using steel, either alone or in combination with other materials. In her conversation with Sally S. Swenson she said that the medium is important to her, but secondary to the thoughts or feelings she intends to convey. Although she asserted, "I am completely free from allegiance to material," she is sensitive to the properties of different kinds of materials. Of one that she particularly likes, she said, "Plaster is very close to our emotions and very close to the kind of impetuous wish you have when you want to do something."

Because of its pliability, plaster, along with latex, lent itself to Louise Bourgeois' lair pieces of the 1960's, womblike structures with hidden interiors, conducive to withdrawal, offering security and warmth, but also threatening entrapment. Several of them, such as *Fée Couturière* (Fairy Dressmaker, 1963) and *The Quartered One* (1964–65), are suspended in air like the nests of some creatures. The lairs exemplify an especially feminist sensibility, as do her sculptures of women. Some of those who are pregnant are obviously vulnerable, like the clay *Fragile Goddess* (1970). Others, particularly *Femme Couteau* (Knife Woman, 1969–70), look menacing. In her interview for *Lives and Works* Miss Bourgeois explained that she intended to represent a pregnant woman who tries to be frightening but is herself frightened for the child she is carrying. *Femme Couteau,* she went on to say, "has the shape of a penis because in her imagination she experienced the penis as a weapon. . . . The whole subject may predate sex. It is just a matter of survival."

One of the frequently occurring shapes in Miss Bourgeois' sculpture is an oval or semioval that she calls "cumul" because of its resemblance to rounded cumulus cloud formations. A phallic cumul appears singly in the sexually explicit marble *Sleep II* (1967) and in pairs in the bronze *Hanging Janus* (1968–71); in the hydrocal and latex *Le Trani Episode* (1971–72) the cumul is an elongated, bomblike breast, with nipples at both ends, that rests across a similarly shaped breast. "Sometimes I am totally concerned with female shapes," Miss Bourgeois was quoted as saying in *New York* (February 11, 1974), "—clusters of breasts like clouds—but often I merge the imagery—phallic breasts, male and female, active and passive."

In keeping with the meaning of "cumulus" as "accumulation," Louise Bourgeois' ovals, like her "clusters of breasts," are often bunched together in a variety of arresting configurations—the bronze *Unconscious Landscape* (1967), the marble *Cumul I* (1969), the plaster and cement *Avenza Revisited* (1972), and the wood *Partial Recall* (1979). When her work in stone and bronze executed during the years from 1955 to 1970 was shown at the Xavier Fourcade gallery in New York in the fall of 1980, Hilton Kramer of the New York *Times* (October 3, 1980) observed, "The aroused human anatomy is not the only association evoked by these clusters of rounded and elongated forms. They tend also to suggest a vision of burgeoning fruit and exotic plants, and thus a more generalized principle of ripeness and fertility."

The multitude of *Number Seventy-Two* (*The No March,* 1972), also called *The Marchers,* is made up of more than a thousand separate marble columns, varying in size and color but each sliced diagonally at the top and fixed on one ground. First shown at the 1973 biennial exhibition of the Whitney Museum of American Art, *The Marchers* referred to the political agitation of the time in its suggestion of individuals massing in protest. Like *The Blind Leading the Blind,* it symbolizes the interdependence of persons. The artist herself has often demonstrated in behalf of political and feminist causes. In an interview recorded in *Art in America* (September 1977) she said, "There is a quality of solidarity in the women's movement which is very dear to me."

Although Miss Bourgeois took part in many group exhibitions in the United States and abroad, she had no solo shows from 1964 until 1974, when her sculpture was seen in a one-woman exhibition at the 112 Greene Street Gallery in New York. There she presented her full-scale environment *Le Repas du Soir* (The Evening Meal), also titled *The Destruction of the Father.* A cavernous and cannibalistic work fashioned from latex, latex over plaster, and mixed media, *The Destruction of the Father* represents a lair or grotto whose ceiling of pendulous lumps overhangs discards from what seems to be a repast of animal limbs but could be something else.

Also unsettling in its allusion to unspeakable violent acts is the huge environmental sculpture *Confrontation.* Wood boxes of various sizes, slashed diagonally in half, more or less, form an oval, as if of spectators, around a kind of orgy. "Bourgeois's poetic combination of food, death, and sex is stirring and provocative," Deborah Wye commented in her catalogue essay for the Museum of Modern Art retrospective. At the close, in October 1978, of her show at the Hamilton Gallery in New York, which featured *Confrontation,* Miss Bourgeois staged a surrealist Happening. In a performance titled "A Banquet/A Fashion Show of Body Parts," her friends and students modeled costumes of her design that mocked the latex breasts and genitalia of *Confrontation*'s banquet. Commenting on her "joke," she remarked to Gardner, "The humor is black. Despair is always black."

Louise Bourgeois taught in the Great Neck Public Schools on Long Island in 1960, at Brooklyn College from 1963 to 1968, at Pratt Institute from 1965 to 1967, at Goddard College in 1970, and at the School of Visual Arts in New York from 1974 to 1975. She has also had teaching or visiting artist assignments at Columbia University, Cooper Union, Rutgers University, the New York Studio School, and Yale University, among other schools. She holds honorary doctorates from Yale University and Bard College and is a fellow of the American Academy of Arts and Sciences.

By her marriage to Robert Goldwater, Louise Bourgeois has three sons, Michel, Jean-Louis, and Alain. Goldwater, who had become a professor at New York University, died in March 1973. When not carving marble in Carrara or Pietrasanta, Italy, or arranging the growing number of her exhibitions, Louise Bourgeois sometimes works on her sculpture in the backyard, or casually cultivated garden, of her brownstone in Manhattan's Chelsea section. She has a cageless aviary. In 1941 the Goldwaters acquired a country house in Connecticut, where Louise Bourgeois spent considerable time when her children were young. But she has said that she needs New York City, and when asked in the *Art in America* interview what it means to her to be a New York artist, she replied, "It means to be in a state of rage and have an outlet. It means the right to use the cruelty of the city—its tendency to reduce everything to bare essentials—to make art."

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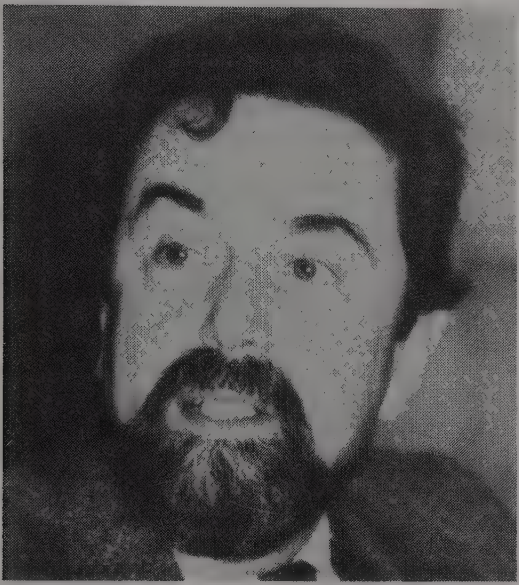

Buscaglia, (Felice) Leo(nardo)

[bōō-skäl´yə fā-lē´chā]

Mar. 31, 1925(?)- Educator; author. Address: b. Dept. of Special Education, University of Southern California, Los Angeles, Calif., 90007

"I think if I had a single wish in all this world it would be to give you back to you," Dr. Leo Buscaglia has told thousands of rapt listeners over the past ten years. "You can make that person—you—the most wondrous, the most remarkable, the most open, the most beautiful, the most creative person in the world." Through his speaking engagements, books, and televised lectures, such as his popular PBS programs *Speaking of Love* and *The Art of Being Fully Human*, Buscaglia has been taking his simple message of personal dignity, the joys of living, and the positive power of love to an ever-growing audience since the early 1970's. His books, all published by Charles B. Slack and, since 1982, distributed by Holt, Rinehart and Winston, sell in the hundreds of thousands of copies. In 1983 Buscaglia became the first author to have different titles on all three best-seller lists—hardcover (*Living, Loving & Learning* and *The Fall of Freddie the Leaf*), trade paperback (*Living, Loving & Learning*), and mass-market paperback (*Love*)—at the same time.

A full professor in the department of special education at the University of Southern California, Buscaglia has found the publicity that has accompanied his emergence as a national celebrity and the nicknames—"Dr. Love" and the "hug therapist," among others—that have been bestowed on him by the mass media to be somewhat embarrassing. "I am a teacher, and I am not interested in having congregations or followers," he said in a recent interview. "I am trying to be the very best Leo I can, and I hope that people who listen to me or read my books will be inspired to be themselves. . . . If people get excited, I hope they are excited about my message. I simply try to be a good teacher."

When reporters ask Leo Buscaglia about his birthdate, he is likely to tell them that it is irrelevant. "Age is in your head . . . ," he has often said, as quoted in his *Living, Loving & Learning* (1982). "In some ways I am not even born yet. And in other ways, I'm an adolescent, and I'm struggling, and I'm rebelling, and I'm really raising hell. And in other ways, I'm a sage, I'm ninety years old. . . . What do years have to do with age?" The youngest of the four children of Tulio and Rosa Buscaglia, Felice Leonardo Buscaglia was born in Los Angeles, California on March 31 in about 1925. Soon after Leo's birth, the Buscaglias returned with their children to their hometown of Aosta, a village at the foot of the Italian Alps. It was in that tiny peasant community, where everyone knew and looked out for everyone else, that Leo Buscaglia, as he prefers to be known, spent the first five years of his life.

On his family's return to Los Angeles, around 1930, Buscaglia experienced the culture shock of being thrust suddenly into an impersonal urban environment. Although he spoke fluent Italian and had a smattering of French and Spanish, he knew very little English when he entered the Los Angeles public school system at the age of five. Consequently, he was mistakenly assigned by school officials to a class for mentally retarded children. Buscaglia cherishes the memory of the days he spent in that special classroom, under the tutelage of a "warm, pulsating, loving" teacher, in his words, who nurtured his special talents. Eventually, however, school administrators discovered their mistake and transferred the boy to a regular classroom, where he was, as he once put it, "bored for the rest of [his] educational career."

Elementary school was an especially trying time. His classmates taunted him with ethnic slurs and teased him about his hand-me-down clothes and the little bag of garlic—his mother's all-purpose preventive—that he wore around his neck to ward off illness. But the daily humiliation at the hands of his peers and the unstimulating school curriculum failed to stifle Buscaglia's vitality and innate curiosity, for his parents instilled in him a love of life and a respect for learning. Every evening, while the family was gathered around the dinner table, Tulio Buscaglia asked each child to tell the others what he had learned that day. Delighted to share his knowledge, Leo often rounded up the neighborhood youngsters for an afternoon of reading and storytelling in the family garage.

Of necessity, the members of the extended Buscaglia family, which usually included a half dozen cousins and other relatives, learned to share and to live together in harmony. Tulio Buscaglia worked as a waiter and maître d'hôtel in Italian restaurants, and the family fortunes soared and plunged in roller-coaster fashion. During hard times, the children pitched in by taking odd jobs (Leo sold magazines door-to-door). "We learned a lot by being taken in as a 'we' and made a part of the family . . . ," Buscaglia wrote in his *Living, Loving & Learning*. "We were always a part of everything. The joy in the house, the music in the house, the wonder in the house. But the pain and despair in the house was ours, too. We were not sheltered from anything."

By his mid-teens Buscaglia had decided to become a teacher, much to the dismay of his guidance counselor at Roosevelt High School, who urged him to pursue a more lucrative career such as medicine or dentistry. Forced to postpone his college education by America's entry into World War II, he enlisted, in 1941, in the United States Navy. Discharged from the service in 1944, he spent several months in Paris after the end of the war, where he "lived everybody's dream," as he once expressed it, then returned home and enrolled at the University of Southern California at Los Angeles. He received an A.B. degree in English and speech, a general secondary teaching credential, and special credentials in speech correction and hearing in 1950 and M.A. and Ph.D. degrees in language and speech pathology, also from the University of Southern California, in 1954 and 1963, respectively.

To support himself while attending graduate school, Buscaglia worked as a supervisor of speech therapy in the Lawndale, California public school system in the 1950–51 academic year and as a teacher and speech therapist in the Pasadena, California public schools, from 1951 through 1960. In 1960 he was appointed supervisor of special education programs in the Pasadena city schools. Buscaglia had thrived on classroom teaching, but he was unhappy as an administrator. "I woke up one morning and realized that I wasn't looking forward to the day," he told Digby Diehl in an interview for the Chicago *Tribune* magazine (November 28, 1982). "I realized that I had made a wrong turn in life and ended up in a cul-de-sac."

In 1965 Buscaglia left his high-paying administrative post to join the faculty of the University of Southern California's department of special education as an assistant professor. Shortly after that, he arranged to take an extended sabbatical to "look for me." To finance his planned trip around the world, he sold his house, his car, his personal possessions, even his insurance policy—"everything that our culture says has value," as he put it. Spending most of his time in Asia because he knew less about that continent than any other part of the world, he immersed himself in Eastern philosophy and made every effort to understand the peoples and the cultures of the countries he visited. He rode out the monsoon gales on the communal rafts that are floating homes to thousands of Kampucheans during the annual rainy seasons, recounted the Nativity story to puzzled Balinese peasants on Christmas Eve, and studied Buddhism, Taoism, Confucianism, and Hinduism in monasteries in Japan and Southeast Asia and in Indian ashrams.

"It was the best thing I ever did," Buscaglia told Digby Diehl. "My experiences opened me to people and cultures and behaviors that I learned from." One of the things he learned, as he explained to a reporter for *Time* (November 15, 1982), was that all religions are basically alike: "All of them agree on the same principles of humanity. There is no religion that disagrees on the basic tenet being love. You can be a follower of Muhammed or Jesus or Buddha or whomever. Always they said that the most essential factor is to love your neighbor. And to love you." *The Way of the Bull* (1973), Buscaglia's account of his Asian travels, is a map of his path to self-discovery.

On his return to the United States, Buscaglia resumed teaching at the University of Southern California, where he has remained ever since. He was promoted to associate professor in 1968 and to full professor in 1975. From 1975 to 1977 he taught in Japan, Korea, Okinawa, Spain, and Germany under the university's overseas program. A specialist in training future teachers of handicapped children, he stressed in his classes the importance of teaching individuals rather than "meaningless," "isolated" facts. "The true function of a child's education should be the process of helping him to discover his uniqueness, aiding him towards its development, and teaching him how to share it with others," he said in a recent interview for *EastWest Journal* (May 1983). In Buscaglia's view, the successful teacher is more of a guide than an instructor.

Perhaps because he felt that he himself had somehow failed as a guide, Buscaglia began to question the value of what he taught after one of his students committed suicide. "There is a course in everything but what is truly essential," he explained to Digby Diehl. "Nobody teaches people to be people. Nobody teaches you what to do with loneliness and despair. You're supposed to be an expert in getting along with others. Well, that's just hogwash because we *don't* have the skills. We *don't* know what to do. And when we find ourselves in those positions, we panic. Then, simple despair becomes neurosis and psychosis, and people kill themselves."

Buscaglia's answer was an experimental, noncredit evening class in personal growth that he labeled "Love 1A." Taking his cue from Antoine de Saint-Exupéry, who defined love, in his *Wind, Sand and Stars*, as "the process of my leading you gently back to yourself," he included in his course such topics as self-actualization and the development of a healthy self-love, interpersonal relationships, and attitudes toward death. Its overarching theme was that love is "a learned phenomenon." "I didn't really *teach* the course," Buscaglia said, as quoted in the Chicago *Tribune* magazine profile. "I just set up a situation where we could talk about joy and health instead of sickness. We talked about the capacity of all of us to become all kinds of wondrous things." Magnetized by Buscaglia's enthusiasm and obvious sincerity and by the relevance of the subject matter to their daily lives, students flocked to "Love 1A" in record numbers, and they voted Buscaglia professor of the year for 1969–70. During the twelve years that he taught the course, it was the single most popular subject at the university, with, at one time, a waiting list of 600 students.

Introducing the ideas of "Love 1A" into his education classes, Dr. Buscaglia showed his students how a loving and caring attitude helped in teaching children with learning disabilities and in counseling those children and their parents. "It is not the disability which produces most handicaps, but the attitude toward the disability," he argued in his widely praised book *The Disabled and Their Parents: A Counseling Challenge* (1975). Buscaglia views the counseling of the disabled and their families in a broad and humanistic sense as a "multidisciplinary process" involving mental, physical, and emotional rehabilitation; according to him, the counselor's goal should be to help each disabled person to achieve self-actualization. In *Human Advocacy and PL 94–142: The Educator's Role* (1979), a collection of essays that he coedited with Eddie H. Williams, the chairman of the department of special education at the University of Southern California, he reiterated the importance of "the caring individual" in implementing the federal law that affirms the right of the handicapped to "equal, not separate" education. "Without a loving, fully functioning 'heart,'" he concluded in the preface, "all is lost."

Buscaglia has further explored the concept of love as a behavior modifier in articles and position papers for scholarly journals, in addresses to professional organizations, and in seminars and workshops for educators and counselors. Early in 1972 Charles B. Slack, the president of a small publishing company specializing in health-related publications, happened to hear Buscaglia speak on the subject of love and learning at a conference for teachers of children with learning disabilities. Taken by Buscaglia's unusual message, Slack offered to publish a book based on his university "love class." Buscaglia accepted with alacrity, but before submitting his manuscript, he completely rewrote it, simplifying the language so that it could be understood "not just by the college-educated, but by the man in the gas station, the kid who bags the groceries."

As Buscaglia noted in his introduction, *Love* (1972) was not intended to be "a scholarly, deeply philosophical or definitive work on love," but rather "a sharing" of some of the ideas, feelings, and observations that came out of the class and seemed to him to be "relevant to the human condition." He examined human love as the unifying force in life, identified the barriers to living and growing in love, and suggested guidelines to help his readers become what he called "reinforcing, non-melting, gorgeous, tender, loving human persons." *Love* sold slowly at first, but by 1982 it had racked up hardcover sales of over 100,000 copies, and sales of the Fawcett paperback edition, issued in 1978, recently topped the 1,500,000 mark.

In his subsequent books, among them the photographic essay *Because I Am Human* (1972), *Personhood; the Art of Being Fully Human* (1978), which he has described as "a challenge for people on the road to self-discovery, self-respect, personal development, change, and actualization," and *Living, Loving & Learning*, a collection of his inspirational talks, Buscaglia dilated on his theme of the power of unconditional love to transform human life. Another frequent theme in his books and lectures is the interconnectedness of life and the need to accept death as simply "one part of the continuous, beautiful process of life." To explain the meaning of death to children (and to "the grownups who could not find a way to explain it" to them), he wrote the charming allegory *The Fall of Freddie the Leaf: A Story of Life for All Ages* (1982).

Although Buscaglia is the first to admit that his humanistic message is not new, the simple, earnest way with which he delivers it both captivates and convinces. His lectures and books blend homely anecdotes, self-deprecating humor, and the latest behavioral and sociological research, and his quotations extolling the power of love are culled from an extraordinary range of sources, including Erich Fromm, Martin Buber, Søren Kierkegaard, Carlos Castenada, Arthur Miller, Elizabeth Kübler-Ross, and Fyodor Dosteovsky. By all accounts, he is such a mesmerizing speaker that even the most case-hardened cynics find him difficult to resist. Audiences invariably accord him a standing ovation, and some listeners impulsively run toward the speaker's platform to receive their celebratory hugs.

In reply to those who ridicule his idealism and denounce his message as naïve and simplistic "countercultural drivel," as James Wolcott once called it in the *Village Voice*, Buscaglia has said, according to the *EastWest Journal* article, "I am offering an alternative that is much needed and that people are responding to dramatically. . . . I realize that if I have something to contribute it's not the originality of my ideas but the approach I take—the very human, gut-level approach to communication. My contribution is to interpret scholarly research in ways that Mrs. McGillicutty can understand when she's listening to me on the radio while she's baking cookies for the kids she loves. And so I think therein lies the value of my work." As for his practice of hugging as many of his listeners as he can reach, he has explained simply, "Everybody needs a hug. It changes your metabolism."

A trim, vigorous man with brown hair, soulful brown eyes, and an infectious smile, Leo Buscaglia looks "somewhat like a svelte Luciano Pavarotti," the opera star, according to one writer. In interviews, reporters have found him to be quiet and soft-spoken, but no less enthusiastic than he is "onstage." Buscaglia's schedule is a hectic round of classroom lectures and seminars, speaking engagements, talk-show appearances, and promotional tours, but he budgets his time so efficiently that he still manages to respond personally to the fifty or more letters he receives daily and to make himself an occasional "gift of time" in which to "do something magical or creative." Since undergoing quintuple-bypass heart surgery some months ago, he has given up jogging. His sedentary leisure pursuits include reading and going to the theatre, the opera, and movies. An accomplished cook, he frequently gives informal dinner parties for his friends.

Eschewing the trappings of celebrity, Buscaglia lives in an old frame house in Los Angeles. His one luxury is his chocolate-brown Mercedes. Because of his peripatetic lifestyle, he has never married. "I'd have to be a husband and father in absentia, and I don't want to do that," he explained to an interviewer for *Newsweek* (May 9, 1983). He has received more than two dozen awards and special honors.

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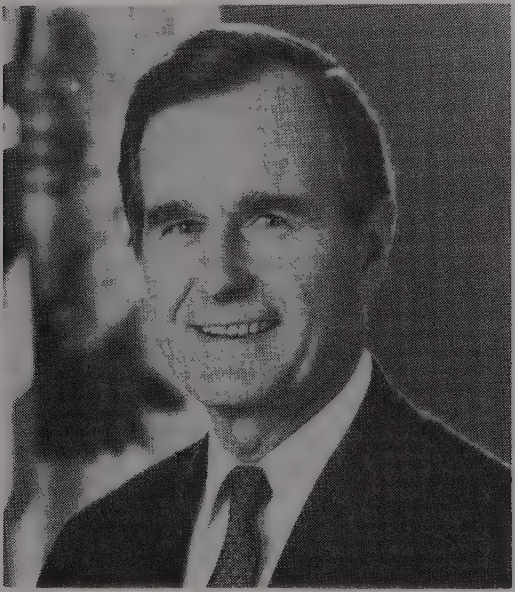

Bush, George (Herbert Walker)

June 12, 1924– Vice-President of the United States. Address: b. The White House, 1600 Pennsylvania Ave., Washington, D.C. 20501; h. The Admiral's House, 34th St. & Massachusetts Ave., Washington, D.C.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1972.

George Bush, who was Ronald Reagan's chief challenger for the Republican Presidential nomination in 1980, has had no trouble adjusting to the role of second-in-command in his former rival's Administration. Since his election the Vice-President has intentionally stayed in the background, but Reagan has given him a number of domestic and foreign assignments that have won him public recognition. Bush has occasionally made news by his own actions, such as casting the deciding vote in the Senate's 50–49 decision in July 1983 to produce new nerve gas weaponry. By his self-effacement and team-play George Bush has gone a long way toward assuring himself the Republican Presidential nomination if and when Ronald Reagan surrenders the leadership of the party. The President has not only said that, if he chooses to run in 1984, Bush will be his running mate but has also made it clear that he would not object to the Vice-President's becoming his successor. Even the Republican arch-conservatives, who have been wary of Bush's ties to the Eastern wing of the party, his membership in internationalist bodies like the Trilateral Commission, and his moderate stances on sensitive social issues, now seem convinced that he is ideologically sympathetic with most of their goals.

George Herbert Walker Bush was born on June 12, 1924 in Milton, Massachusetts to Prescott Sheldon Bush and Dorothy Walker Bush. His father eventually became the managing partner of the Wall Street firm of Brown Brothers, Harriman and Company, the international banking house, and he completed his career by serving, from 1962 to 1972, as a Republican United States Senator from Connecticut. George Bush grew up with his sister and three brothers in the affluent New York City suburb of Greenwich, Connecticut and attended the Greenwich Country Day School before entering Phillips Academy, in Andover, Massachusetts. At Andover, Bush captained the basketball and soccer teams, played varsity baseball, and served as president of the senior class.

When he graduated from Andover in 1942, Bush chose not to accept immediate admission to Yale University but enlisted in the U.S. Navy Reserve instead. After completing flight training at the Naval Air Station in Corpus Christi, Texas, he was commissioned an ensign, and, late in 1943, joined the new light-aircraft carrier U.S.S. *San Jacinto* as a member of Torpedo Bomber Squadron VT51. For a while the youngest pilot in the Navy, he saw a considerable amount of hazardous action in the Pacific.

Bush and his squadron were rotated home late in 1944 and he arrived in Greenwich on Christmas Eve. Two weeks later, on January 6, 1945, he was married, In Rye, New York, to Barbara Pierce, a student at Smith College and the daughter of the publisher of *Redbook* and *McCall's* magazines. The young couple spent the remaining months of the war in Virginia Beach, Virginia, outside Norfolk, where Bush trained new pilots.

Following a family tradition, Bush matriculated at Yale, after his release from active duty in September 1945, where in three years he earned a B.A. in economics and a Phi Beta Kappa key. He joined the Delta Kappa Epsilon fraternity, played soccer for one season and baseball for three, and was tapped for admission to the exclusive Skull and Bones society.

An offer to join Brown Brothers, Harriman and Company awaited Bush upon his graduation from Yale, but he had other plans. Taking his wife and infant son to the oilfields of west Texas, he worked for Dresser Industries, an oilfield supply company. After sweeping warehouses and painting machinery, he was made a salesman of drilling bits and was transferred to Bakersfield, California.

Returning to Texas in 1950, with John Overby Bush set up in Midland the Bush-Overby Company, which dealt in oil and gas properties. Three years later he joined with Hugh and William Liedtke to form the Zapata Petroleum Corporation, which absorbed Bush-Overby. In 1954 Bush cofounded and became the president of a Zapata subsidiary, the Zapata Offshore Company, which developed offshore drilling equipment. When Zapata Offshore became completely independent in August 1958, Bush transferred its headquarters and his home to Houston.

By 1964 Bush had become active in Republican politics and was serving a term as party chairman in Harris County. Taking a leave of absence from Zapata and setting out to capture the Republican nomination for the United States Senate, he won a plurality in a four-person primary in May and a month later captured 62 percent of the vote in the first runoff that Texas Republicans had ever held. He next set his sights on the Democratic incumbent Ralph Yarborough, a liberal ally of President Lyndon B. Johnson, by running a conservative campaign that supported the Presidential candidacy of Barry Goldwater, attacked pending federal civil rights legislation, called for arming anti-Castro exiles, and demanded American withdrawal from the United Nations if it admitted mainland China to membership. Bush fell victim to the Johnson landslide, but he did capture 43.5 percent of the vote, a larger share than any other Republican candidate in the history of Texas.

When Bush next ran for office, in 1966, his objective was a seat in the House of Representatives for Texas' Seventh Congressional district, which included one of Houston's wealthiest neighborhoods. His victory over Frank Briscoe, a conservative Democrat, made him the first Republican to represent Houston in Congress. Two years later he won reelection without opposition.

In Congress, Bush, the first freshman legislator in sixty years to be named to the Ways and Means Committee, pursued a basically conservative course. During his two terms the liberal Americans for Democratic Action rated him between 0 and 12 on a scale of 100, while the Americans for Constitutional Action scored him between 58 and 83. He did, however, support a number of liberal initiatives, including the enfranchisement of eighteen-year-olds, the abolition of the military draft, the adoption te a Congressional ethics code, and the passage of controversial open housing legislation that was unpopular in his own district.

In 1970 Bush again made a try for a seat in the Senate, once more expecting to pit his conservatism against Ralph Yarborough's liberalism, but another conservative, Lloyd M. Bentsen Jr., upset the incumbent in the Democratic primary. President Richard M. Nixon and Vice-President Spiro T. Agnew, whose policies Bush had supported, campaigned in his behalf, and the White House pumped more that $100,000 from a secret fund into the campaign. Bush also received substantial contributions from the oil industry, but that help was not enough. Bentsen swept to victory by a margin of more than 150,000 votes out of the 2,200,000 cast on election day.

The unsuccessful Senate race cost Bush his safe seat in the House. In December 1970, partly in recognition for that sacrifice made for the Republican party, President NIxon named Bush to replace Charles W. Yost as Permanent Representative of the United States to the United Nations. Some observers objected to the selection because Bush had no diplomatic experience and had eschewed foreign policy matters in the Congress. Although Nixon and his national security adviser, Henry Kissinger, kept tight control on the formulation of policy, Bush performed remarkably well, thanks to his abilities to learn quickly, to listen attentively, and to cultivate personal relationships with his fellow delegates. Bush negotiated a reduction in the United States' share of the U.N.'s financial support, and he defended the American preference for the representation of both Communist and Nationalist China in the organization until a majority in the General Assembly voted in October 1971 to reject the "two China" strategy and to replace the delegation from Taipei with its counterpart from Peking.

Early in 1973 Nixon named Bush chairman of the Republican National Committee, shortly before the most unsavory aspects of the Watergate scandal began to surface. Until well into the summer of 1974, Bush remained steadfast in his support of the President, but he recognized the inevitable when tape recordings, which the Supreme Court had forced the White House to surrender, made it clear that the President had tried to obstruct the Federal Bureau of Investigation's inquiries into the affair. On August 7 Bush handed Nixon a letter asking him to step down, and on the next day the President announced that he would resign. When Nixon's successor, Gerald Ford, rewarded Bush's loyalty by allowing him to pick his next assignment, Bush chose to become chief of the United States Liaison Office in the People's Republic of China, and he arrived in Peking in October 1974. He remained in charge of the 226-person mission until December 1975, when he returned home in response to what he called a "real shocker," a request by the President that he head the Central Intelligence Agency.

The Senate confirmed Bush's appointment to the CIA in January 1976, but it extracted from President Ford the promise that he would not make the new director his running mate in the rapidly approaching national election. Bush took charge of the CIA at the nadir of its history. Under scrutiny from House and Senate committees, it suffered repeated embarrassments from revelations of its past abuses of power, but the challenge exhilarated Bush, who helped to draft an executive order designed to prevent violations of the CIA's mandate in the future and who received high marks from its personnel for his efforts to restore morale. He resigned from the CIA after the Democrats won the 1976 race for the White House.

Convinced that the Carter Administration was "just plain incompetent," Bush began to consider a bid for the White House in 1980, and in the autumn of 1977 he and James Baker, who had managed Ford's Presidential campaign in 1976, set up the "Fund for a Limited Government." Financial contributions flowed into the coffers of the political committee, volunteers appeared, and Bush gained confidence in his prospects. After officially announcing his candidacy in May 1979 before a National Press Club audience in Washington, he embarked on a hectic schedule that would keep him on the road for 328 days of the next twelve months.

Bush's willingness to campaign extensively in Iowa and his organization's expertise enabled him to win the state's Republican caucuses on January 21, 1980 by a margin of 31 percent to 29 percent over Ronald Reagan. His victory in the early Iowa primary thrust Bush into the national limelight, but he could not sustain the momentum. In February, during the New Hampshire primary campaign, Bush tried to prevent other Republican aspirants from taking part in a debate that the Nashua *Telegraph* had scheduled between himself and Reagan, and when Reagan seized the microphone and opened the debate to all the candidates, he made Bush look inflexible. Although Bush went on to win primaries in Massachusetts, Connecticut, Pennsylvania, the District of Columbia, and Puerto Rico, he was unable to stop the Reagan juggernaut. He was "stunned" by Reagan's victory in Texas on May 3 and admitted on May 21 that he was reassessing his candidacy in light of reports that Reagan had already secured the number of convention delegates needed for the nomination. Five days later Bush officially ended his bid.

When the Republican National Convention opened in Detroit on July 14, 1980 the only item on the agenda in doubt was the identity of the vice-presidential nominee. Reagan asked Gerald Ford to consider the post, but their staffs could not agree on how Reagan and Ford might divide the responsibilities of the executive branch, and on July 16 Ford withdrew. When Reagan called Bush to offer him the nomination, Bush accepted immediately, promising to "work, work, work" for victory in November. Although Reagan had some misgivings, logic demanded Bush's selection. He had the relative youth and foreign policy experience that Reagan lacked, and his stands on social issues would make the ticket more acceptable to moderates. At the same time, Bush's conservative credentials were obvious to all but the most right-wing of Reagan's followers, and, save for his offhand dismissal of Reagan's proposed series of tax cuts as "voodoo economics," he had avoided criticism of his opponent during the primaries.

Bush conducted himself capably during the 1980 campaign. During an August tour of China and Japan he reassured his hosts in Peking that Reagan's expression of support for restoring official government relations between Washington and Taipei, which had been ended with the American recognition of the People's Republic in 1979, represented neither the Republican platform nor Reagan's actual intentions and went on to explain that Reagan's references to Taiwan, which mainland Chinese consider a province, as a "country" and as the "Republic of China" were simply phrases used "out of habit." Bush carried the Republican message on the economy and on international affairs to forums across the United States, though he declined to engage in debate with Walter Mondale, the incumbent Vice-President, or with Patrick Lucey, who held the second spot on John Anderson's independent ticket.

Since their election in November 1980 and their inauguration in January 1981, Bush and Reagan have established an excellent working relationship. Bush maintains a permanent office in the West Wing of the White House, holds a weekly luncheon with the President, has access to Reagan's intelligence briefing materials, and attends the President's daily national security briefings. Reagan's appointment of James Baker as White House chief of staff has helped keep open Bush's lines of communication with the Oval Office, which he is free to visit whenever he wants to discuss something privately with the President. An affectionate intimacy has developed between the Reagan and Bush families, and the President now prizes his deputy for his loyalty, sincerity, and objectivity. Bush won many friends at the White House by his tactful and subdued handling of the public functions of the Presidency during Reagan's convalescence from gunshot wounds suffered in the March 30, 1981 assassination attempt.

Reagan has given clear signals of Bush's central role by naming him chairman of the National Security Council's special situation group or "crisis management team" and by making him chairman of important task forces. They include a Presidential task force on regulatory relief, a task force to coordinate federal efforts to assist local authorities in investigating the series of child murders in Atlanta, and a task force to deal with illegal immigration, crime, and drug smuggling in South Florida. The last-named group became the model for twelve additional regional task forces set up in January 1983, and two months later Bush took charge of overseeing increased involvement by the Navy and Air Force in the struggle against the drug traffic.

Since he shuns speaking at Cabinet meetings lest his comments imply some disagreement with the President, Bush has to exert much of his influence from behind the scenes. Persons close to the Administration report that Bush helped Reagan to decide not to dismiss David Stockman for his imprudent article in the *Atlantic Monthly* and that he has urged the White House to reach out to minority groups. In foreign affairs, Bush convinced Reagan to seek voluntary export limits rather than legislated import restrictions on Japanese automobiles. He also argued for invoking sanctions on the U.S.S.R. and on Poland in retaliation for the intensified level of political repression in the latter country and for its imposition of martial law.

In behalf of the Administration, Bush has traveled over 350,000 miles. By April 1983 he had addressed 189 Republican gatherings in forty-eight states and had raised $28,700,000 for the party and its candidates. He has often represented the President before domestic audiences, including such hostile ones as that of the National Association for the Advancement of Colored People's convention in July 1983, which booed his defense of Reagan's commitment to improving the lives of black Americans. To carry the Administration's message to America's friends and foes abroad, in June 1981 he met with President François Mitterrand in France and with Prime Minister Margaret Thatcher in England, and he attended the inauguration of President Ferdinand Marcos of the Philippines. He made a three-nation tour of Latin America in October 1981, a six-nation visit to East Asia in April 1982, and a seven-nation swing through Africa in November 1982. When Bush attended the funeral of President Leonid Brezhnev of the U.S.S.R. in November 1982, he became the first major American political figure to meet the new Soviet leader Yuri Andropov.

During a seven-nation tour of Europe in February 1983 Bush tried to reinforce the commitment of the governments of the North Atlantic Treaty Organization to the deployment of American Pershing and cruise missiles in their territories. At the same time he tried to convince Europeans that Reagan's "zero option," which requires the dismantling of existing Soviet SS-20's as the price for the nondeployment of new American missiles, was part of a flexible commitment to negotiations. During that first visit Bush also met with American and Soviet representatives to the arms reductions talks in Geneva and had a private audience with Pope John Paul II. Returning to Europe for an eight-nation tour in June, he again defended Reagan's stand on disarmament and explained the Administration's policies toward Latin America.

Standing six feet two inches tall and weighing 195 pounds, George Bush has brown hair, blue eyes, and a physique that he keeps trim by jogging several miles before beginning his twelve-hour workday. He is no longer the enthusiastic golfer that he used to be, but he still enjoys tennis, fishing, and boating. A devout Episcopalian, he has served as a vestryman both at St. Martin's Church in Houston and at St. Ann's Church in Kennebunkport, Maine, where the family has a vacation home.

After living in more than twenty-five homes during the thirty-eight years of their marriage, the Bushes now maintain their official residence in the Admiral's House on the grounds of the United States Naval Observatory in the District of Columbia. They are the parents of five grown children: George Jr., John, Neil, Marvin, and Dorothy. Another daughter, Robin, died of leukemia in 1953.

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Byrne, John Keyes See **Leonard, Hugh**

Caldicott, Helen

Aug. 7, 1938– Physician; social activist. Address: b. c/o Physicians for Social Responsibility, 639 Massachusetts Ave., Cambridge, Mass. 02139

As a pediatrician, Helen Caldicott has devoted most of her professional life to working with children with cystic fibrosis, the most common genetic childhood disease. As "a pediatrician, a mother, and a world citizen" consumed with the knowledge that "the incidence of congenital diseases and malignancies will increase in direct ratio to the radioactive contaminants polluting our planet," the galvanic Dr. Caldicott has been an environmental activist since the early 1970's, when she led successful campaigns in her native Australia to ban French atmospheric nuclear testing in the South Pacific and Australian exporting of uranium. After taking up permanent residence in the United States, she revived the virtually extinct Physicians for Social Responsibility, an antinuclear coalition that now numbers 20,000 doctors, medical students, and health workers and 12,000 others concerned with "the Final Epidemic."

In 1980 Dr. Caldicott resigned her positions as instructor in pediatrics at Harvard Medical School

Helen Caldicott

and associate in the cystic fibrosis clinic at Boston's Children's Hospital Medical Center in order to devote herself fully to "the ultimate form of preventive medicine." A gifted, provocative orator with a contagiously urgent style, a knack for the spontaneous, quotable phrase, and an ability to reach hearts as well as minds, she tirelessly stumped the country, educating the public in the carcinogenic and mutagenic effects of radiation and getting across on a gut personal level her contention "that the power and weapons industry nuclear technology threatens life on our planet with extinction." In the summer of 1983 she reduced her speaking itinerary in order to concentrate on the writing of her second polemical book, "Missile Envy." The first was *Nuclear Madness: What You Can Do* (Autumn Press, 1978; Bantam Books, 1980), which has become a best-seller in the antinuclear movement.

Helen Caldicott derives her last name from her marriage to William Caldicott, a fellow physician, also a native of Australia, who is director of research in pediatric radiology at Harvard Medical School. Of Polish and Irish descent, Mrs. Caldicott was born Helen Broinowski in Melbourne, Australia on August 7, 1938. Her father was Philip Broinowski, a factory manager, and her mother, Mary Mona Enyd (Coffey) Broinowski, an interior designer. She has two younger siblings: Richard, who is the Australian Ambassador to Hanoi, and Susan, a psychologist.

Helen Broinowski was educated in public schools except for four years at the Fintona Girls School, a Presbyterian secondary school in Adelaide. She was radicalized when, at age fourteen, she read Nevil Shute's book *On the Beach*, the chilling novel about nuclear holocaust set in Australia. Miss Broinowski entered the University of Adelaide Medical School when she was seventeen and graduated six years later, with bachelor of medicine and bachelor of surgery degrees, together equivalent to an American M.D. degree. After taking the degrees, she married William Caldicott, on December 8, 1962, and went into general practice in Adelaide. In 1966 she and her husband moved to Boston, Massachusetts, where she had a three-year fellowship in nutrition at Harvard Medical School.

In 1969 the Caldicotts returned to Adelaide, where Helen Caldicott joined the staff of the renal unit of Queen Elizabeth Hospital. She had been working at the hospital for six months when she caught hepatitis from a patient by pricking her finger accidentally with a hypodermic needle. "I nearly died," she told an interviewer for *Current Biography*. When she recovered, she "felt she owed the world something." After her recovery, she returned to general practice in Adelaide. Beginning in 1972, she was a resident in pediatrics for one year and an intern in pediatrics for two years at Queen Elizabeth Hospital, where she set up a clinic for cystic fibrosis. At the end of her internship, she passed the membership examination in pediatrics of the Royal Australasian College of Physicians.

Her "commitment to human survival," inspired in part by her love for her own children and her work with children born with cystic fibrosis, was sparked by the example of Bertrand Russell, "a man who faced up to the dangers of the atomic age and, despite all odds, dedicated himself to ridding the earth of nuclear weapons." Russell's ban-the-bomb movement culminated in the International Atmospheric Test Ban Treaty of 1962. When, in 1971, Helen Caldicott learned that France had been conducting atmospheric tests over its small colony of Mururoa in the South Pacific for five years in contravention of the treaty, she was indignant. "I knew that when an atomic bomb explodes near the earth's surface the mushroom cloud that billows into the sky carries particles of radioactive dust. Blown from west to east by stratospheric winds, these particles descend to the earth in rainfall and work their way through soil and water into the food chain, eventually posing a serious threat to human life."

At the time few Australians were aware of the testing and its dangerous fallout, and she decided that it was her duty to educate them. She began by writing a letter to a local newspaper. The letter drew much supportive correspondence, and when France tested its next nuclear device, a television news program director asked her to comment on the medical hazards involved. Over the next few months, France conducted four more atmospheric tests, and each time she appeared on television and spoke on radio, explaining the dangers of radioactive fallout. She talked about carcinogenic strontium-90 concentrating in milk, especially breast milk, and how babies are twenty times more sensitive to radiation than adults; exposed a confidential government report, passed on to her by a sympathizer in the state government of South Australia, which confirmed that a high level of radiation had been found in South Australian drinking water in 1971; and pointed out that government inspectors in 1972 detected picocuries of radiation in rainwater far in excess of the normal background level of radiation and even of the "safe" maximum arbitrarily established by the International Commission of Radiological Protection.

Dr. Caldicott's television appearances generated a popular movement to stop the French tests. Eminent scientists joined their voices to hers; newspapers backed her warnings with editorials and full pages devoted to angry letters from readers; thousands participated in protest marches in Sydney, Brisbane, Melbourne, and Adelaide; consumers boycotted French perfume and cognac; dockworkers shunned French ships, and postal employees refused to handle French mail. A Gallup poll taken early in 1972 indicated that 75 percent of the population of Australia was opposed to the French tests, and in December 1972 the Australian electorate swept into office the Labor party, which strongly opposed the French testing, as the Liberal party had not. In 1973 the newly elected government, together with the government of New Zealand, took France before the International Court of Justice in the Hague. The decision of the court was equivocal, but France bowed to world opinion and agreed to restrict its nuclear testing to underground sites.

The Labor government made it a matter of domestic national policy to rule out nuclear power for energy as well as armaments. Following the international oil embargo of 1974, however, the government offered to sell on the world market Australia's vast supply of uranium, the raw material for virtually all forms of nuclear technology. This time around, Mrs. Caldicott encountered obdurate complacency regarding the dangers in the "front end" of the nuclear fuel cycle, the mining, milling, and enrichment of uranium, which decays at every step into radioactive byproducts. Because of the balance of payments, the government turned a deaf ear, and radio and television stations withdrew their welcome mat. When she went to the trade unions, she was told, as she has recalled, "Okay, you can come talk [to the miners], but we need the jobs and you'll never convince them." "I would convince them in ten minutes. I just talked about the effect on their testicles and what radiation does to the genes and the sperm, and I'd talk about nuclear war and what it means to their children." Her efforts resulted in the passage by the Australian Council of Trade Unions in 1975 of a resolution not to mine, transport, or sell uranium. The ban lasted from 1975 until 1982. It was overturned, in Dr. Caldicott's words, "because the multinationals put full-page ads in our papers calling us selfish not to export our uranium to an energy-hungry world."

The Caldicotts returned to Boston in 1975, when Helen Caldicott became a fellow in cystic fibrosis at the Children's Hospital Medical Center. They went back to Australia for six months in 1976 and immigrated permanently to the United States in January 1977. In addition to her work in the cystic fibrosis clinic at the Children's Hospital Medical Center, Helen Caldicott became an associate in medicine there and an instructor in pediatrics at the Harvard Medical School.

Physicians for Social Responsibility had been founded in 1962, when the atomic-bomb anxiety pervasive in the American consciousness in the 1950's had not yet become vestigial. Later, concern over the threat of nuclear holocaust was sidetracked as the American public gave its attention to such matters as political assassinations, the civil rights movement, and the Vietnam war. Meanwhile, the Pentagon, in feverish competition with the Soviet Union, was stockpiling more and more nuclear weapons and developing more and more sophisticated delivery systems for them; the commercial nuclear power industry was encouraged to grow recklessly, with farcical "regulation," as if the description "peaceful uses of atomic energy" somehow magically solved such unsolved problems as storing and disposing of nuclear waste and evacuating populations in case of "meltdown"; and the United States' willingness to export "peaceful" nuclear reactors opened a frightening vista of nuclear proliferaton militarily as well as commercially. By 1978, there were 50,000 nuclear weapons on earth, with a total power several times greater than that necessary to wipe out the population of the planet; 263 nuclear reactors were in operation, each raising the level of background radiation in the ecosphere through mutagenic and carcinogenic leakage and each producing tons of hazardous radioactive waste with life spans of up to 500,000 years or more. As Dr. Caldicott wrote in *Nuclear Madness*, "Nuclear technology stands to inherit the earth."

At the same time, the membership of Physicians for Social Responsibility had dwindled to virtually nothing. Its revival began one day in 1978 at a meeting in the library of Dr. Caldicott's home attended by ten of her colleagues. The revived organization remained a relatively small group of concerned medical specialists until March 28, 1979, when the most serious accident in the history of the American nuclear power industry occurred at the Three Mile Island reactor in Pennsylvania, the damaged core of which came within sixty minutes of a possible meltdown. The accident coincided with the appearance of a Physicians for Social Responsibility advertisement in the *New England Journal of Medicine*. More than 500 physicians joined the organization immediately, and the membership was still growing at the rate of approximately 250 a week three years later, by which time its paid staff had grown to thirty-two and its annual budget to $1,200,000.

During the Carter Administration, Physicians for Social Responsibility aimed its attack at the nuclear power industry. When the Reagan Administration stepped up the arms race (the Reagan START program—Strategic Arms Reduction Talks—is, as Dr. Caldicott sees it, "a proposal designed not to work"), PSR turned its attention in that direction, sponsoring, often in collaboration with such other groups as the Union of Concerned Scientists and the Council for a Livable World, symposia and rigorously scientific studies of the nuclear threat, especially the actual impact a nuclear hit would have on populations and the environment. One of the symposia formed the text for the thirty-eight-minute graphic PSR documentary film *Eight Minutes to Midnight*, with which Dr. Caldicott toured.

Eight Minutes to Midnight was nominated for an Academy Award in 1982 but did not win. The following year the National Film Board of Canada's documentary *If You Love This Planet* (1982)—featuring Dr. Caldicott in one segment exhorting an audience in Plattsburgh, New York to close down the nearby Strategic Air Command base—did win an Oscar. It also displeased the United States Department of Justice, which labeled the film "political propaganda" and put restrictions on it, requiring a disclaimer and a list of the American organizations that asked to see it. A televised profile of Dr. Caldicott, originating on station WGBH/Boston and televised nationally on the PBS network, was among the forty-four *Nova* episodes that made the transition to the print medium in the eloquently written and sumptuously illustrated book *Nova: Adventures in Science* (Addison-Wesley, 1982).

In England in 1980 Dr. Caldicott helped to found the Medical Campaign against Nuclear War and the parent-oriented Women's Party for Survival, and she assisted in the founding of similar groups in West Germany, the Netherlands, Belgium, and Scandinavia. In other trips abroad in the early 1980's she made speaking tours of Australia and New Zealand and took part in memorial ceremonies in Hiroshima, Japan. In a trip to the Soviet Union in 1979, she did not reach the ear of Leonid Brezhnev, but she did manage to speak to his cardiologist. Although she is one of President Ronald Reagan's harshest critics ("Jimmy Carter was a wolf in sheep's clothing; Ronald Reagan is a wolf in wolf's clothing"), she is the only disarmament advocate ever to have conversed alone with him for more than an hour. It happened in December 1982, after Dr. Caldicott spoke to a show business audience at a nuclear freeze fundraiser in Los Angeles. Following her speech, Patti Davis, the President's daughter, approached her and said, "I want you to see my dad. If there's anyone who can change his mind, it's you." The President agreed to the meeting, at his daughter's request, and with only Patti Davis witnessing, Dr. Caldicott spent seventy minutes with Reagan. As she pleaded with him to launch an arms limitation initiative with the Soviets, she repeatedly took the President's hand, in her characteristic person-to-person way. "Sometimes he would get uptight," she told Carol Stoker of the Boston *Globe* (July 26, 1983). "As I pushed him, his face would redden, so I'd pull back and listen for a while, then come back. He seemed like a very nice man, except when he's talking about Communists. That's when you see his dark side. . . . He's got a dark side, a big dark side, and it's projected onto an acceptable enemy."

Ironically, Dr. Caldicott's very success in rebuilding Physicians for Social Responsibililty led to her resignation as president of the organization in the summer of 1983. As she has explained, PSR became more cautious as it grew to embrace a wide, diversified membership. Within that membership she was viewed by many moderates as an extreme radical, because of her across-the-board opposition to nuclear power as well as nuclear weaponry in any form. Also, some of the hard-headed scientists in the movement could not identify with her emotional style, her "teaching people through love," an application of what she calls "the positive feminine principle" of "nurturing, caring, protective instinct" that is "now coming to the fore." In addition, a consultant's report had recently recommended that PSR's image be less identified with a single individual. "PSR became more restrictive for me," she explained in the Boston *Globe* interview. "I represented 20,000 doctors, and I had to respect that. More people meant more points of view. But I can't in good conscience change what I think and believe—and I can't change the way I express myself." No successor was named immediately, and Dr. Caldicott was expected to remain on PSR's board.

In the fall of 1983 Physicians for Social Responsibility planned to concentrate on working for nonpartisan public education about arms control issues, while Dr. Caldicott prepared to tour the country campaigning for speedy bilateral nuclear disarmament, beginning with a weapons freeze. She also planned to work more closely with Women's Action for Nuclear Disarmament, a Washington lobbying group, founded by her in 1980, that is made up largely of concerned mothers and intends to exploit the "gender gap" created by the Reagan Administration's perceived antifeminism. "I'm going to go to the swing Congressional districts . . . and to the primary states [for the 1984 Presidential election]," she told a reporter. "I'm not sure I'll endorse a particular Presidential candidate. I want to hold them all accountable to this issue [of disarmament]. I want to turn the voters on. That's something I can do well. . . . If you don't use it [democracy] you lose it."

The soignée Dr. Caldicott, with her cascading auburn hair, flashing pale-blue eyes, lilting Australian accent, cadenced phrasing, and intensity of voice and facial expression, is a striking orator. (Off the platform, relaxed, her unflinching look gives way to an engaging smile.) Her mission, as she sees it, is to break through the "psychic numbing," the "manic denial" of feelings regarding nuclear danger that drives Americans into irrelevant activities and interests—a phenomenon known to behavioral psychologists studying caged rats as "the displacement effect." Because only 1 percent of the people she talks to can even tell her what a strategic weapon is, she uses blackboard diagrams and other visual aids to explain to her audiences around the United States exactly what such things as MX missiles and radioactive isotopes are, what they do, and what a nuclear war would do *physically*. With her words, she tries to break through the psychological defenses of her listeners, to arouse their moral sense, and put them in touch with their own feelings.

Her family remains Dr. Caldicott's "first priority." She and her husband live with their youngest child, William Jr., in a ten-room, Tudor-style house in the Boston suburb of Newton, Massachusetts. Their two older children, Philip and Penny, recently moved to Australia for their university studies. In addition to their home in Newton, the Caldicotts have a cottage in Gloucester, Massachusetts, where they spend their summers. Their marriage was once less "wonderful" than it is now, until intensive seminars in an encounter group taught them to develop "strength and serenity" through meditation and communication. Family discussions every night after dinner contribute to the present "total honesty in [their] relationship."

Expert at sewing, Dr. Caldicott used to make all of her own and her children's clothes, and she still knits. She enjoys doing the family cooking, growing flowers in the backyard, playing the clarinet, painting an occasional oil (her great-grandfather was a famous painter of birds in Australia), and reading (Nikos Kazantzakis, Oriana Fallaci, William Styron). Politically, she questions the appropriateness of the "radical" label that is often applied to her, pointing out, "I'm a conservative. . . . I'm for conserving lives." Raised an agnostic, and for many years an atheist, she is now a "nonsectarian" believer in God, "a higher force in [her] that gives [her] strength" and "tells [her] the right thing to do" when she prays. Keeping the reality of death, possibly global and certainly personal, before her makes "life so much more precious": "To look at the beauty of this country, the beauty of the world is just extraordinary. To look at a baby, to know what that means. I wake up every morning and I thank God that the planet is still here."

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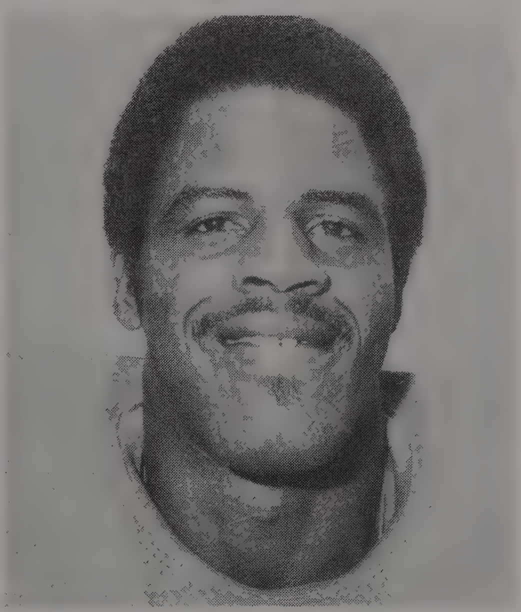
Campbell, Earl

Mar. 29, 1955- Football player. Address: b. Houston Oilers, P.O. Box 1516, Houston, Texas 77001

After only five seasons in the National Football League, Earl Campbell, the running back of the Houston Oilers, ranks tenth on the NFL career rushing list. Campbell came to the Oilers from the University of Texas, where he won the Heisman Trophy for the best football player in the country, in his senior year, 1977. In his first four seasons as a professional he rushed for 6,457 yards, a league record for a four-year span, and over that period he averaged an extraordinary twenty-three carries a game. Jim Brown, the holder of the all-time rushing record (12,312 yards), averaged only nineteen carries during his period of heaviest comparable duty, his last four years with the Cleveland Browns.

In 1982, when Campbell's average per carry dropped from 4.62 yards to 3.43, Rob Carpenter, a former teammate of his, now a running back with the New York Giants, observed, "If Earl is wearing down, I don't think it's the number of carries so much as it is the number of tacklers who hit him on each carry. It seems like six, seven guys get a good shot at him every play." As the former superstar running back O.J. Simpson has observed, Campbell has an "inspirational quality far beyond [his considerable physical] talents" and "provides a certain lift to a team; everything will be going along normally, then all of a sudden he takes over."



The sixth of eleven children, Earl Christian Campbell was born in Tyler, Texas on March 29, 1955. The home in which he was raised was a ramshackle farmhouse six miles from downtown Tyler, on county road 492. Most of his family's meager income came from the sale of roses grown on two acres behind the house and from odd jobs done by the father, B(urk) C. Campbell, and domestic work done by the mother, Ann Campbell. The children also pitched in, helping their mother tend the rose bushes and working at summer jobs after B.C. Campbell died of a heart attack in 1966. Some did so with more alacrity than others. "Earl, he didn't like the fields," his mother was quoted as saying by Melissa Ludtke Lincoln in *Sport* (September 1979). "He wasn't no farmer. He'd always be . . . fixing to run to the top of the hill or throw the football, I'd say to him, 'Earl, I thought you said you was tired?'"

A strict Baptist, Ann Campbell raised her seven boys and four girls with a loving but firm hand. Only Earl gave her trouble, briefly, when, in high school, he began running with a bad crowd, missing football practice, and skipping classes. Finally he was suspended. By his senior year he had mended his ways, and in that year, playing running back on offense and linebacker on defense, he led the John Tyler High School football team to the state championship.

Both the University of Oklahoma and the University of Texas recruited Campbell assiduously. On the night before he had to decide between the two schools, he knelt for his bedtime devotions, according to Dave Anderson of the New York *Times* (December 31, 1977), and prayed, "Lord, if You want me to go to Texas, would You please disturb me some way during the night?" He woke up during the night "for no apparent reason," and in the morning he signed a Texas grant-in-aid. "If I had slept through the night," he told Anderson, "I would have gone to Oklahoma."

"When Earl first came to [the University of] Texas [in Austin]," Darrell Royal, then the head football coach at the university, recalled to Melissa Ludtke Lincoln for *Sport*, "he was extremely lonesome. He would sit on the curb and face in the direction of Tyler." With the University of Texas Longhorns, Campbell broke into the starting varsity lineup as a freshman, playing fullback in Coach Royal's "wishbone" formation, a ground-oriented offense whose basic play, the triple option, required a bullish fullback who could slash and grind for yardage up the middle. Slash and grind Campbell did, for 928 yards in 162 attempts in 1974 and 1,118 yards in 198 attempts in 1975. He made the All-Southwest Conference team both of those years, and in Texas' 38-21 win over the University of Colorado in the Astro-Bluebonnet Bowl following the 1975 season he was voted the game's outstanding offensive performer.

Sidelined by injuries in four games and playing, though hurt, in several others, Campbell gained 653 yards in 138 carries in 1976, when the Longhorns finished 5-5-1, for them a mediocre record. In 1977 Fred Akers, who succeeded Royal as coach, replaced the wishbone with a veer offense, which took advantage of Campbell's speed by allowing him to run wide on pitchouts and end sweeps, and the I formation, which enabled him to start his run about eight yards behind the line of scrimmage and thus "read" his blocks and run to daylight, either inside or outside.

In 1977 Campbell led the nation in both rushing, with 1,744 yards, and scoring, with 114 points, bringing his collegiate totals to 4,443 yards in 765 carries (at that time a Southwest Conference record) and forty-one touchdowns. In December 1977 he became the first University of Texas player to receive the Heisman Trophy. On New Year's Day 1978 the Longhorns, undefeated and untied during the season, lost to Notre Dame in the Cotton Bowl, 38-10. With all the attention focusing on Campbell in 1977, his twin brothers, Tim and Steve, who had entered the University of Texas a year after Earl, were virtually ignored. Tim, a defensive end, led the Longhorns in tackles of quarterbacks. Steve, a running back with an injured knee, saw little action outside of covering kickoffs.

As the most coveted senior running back in the United States, Campbell was sure to be the first selection in the 1978 National Football League draft. Because he wanted to stay close to home, and because Tony Dorsett was firmly ensconced as running back with the Dallas Cowboys, his agent, Mike Trope, made overtures to the Houston Oilers, who responded enthusiastically. The Tampa Buccaneers, however, having finished last in the NFL in 1977, had first choice of the college talent in 1978. A week before the draft, the Oilers swung a deal with Tampa, getting the first pick in the first round in exchange for three future draft selections and tight end Jimmy Giles. The Oilers signed Campbell to a five-year contract with an estimated value of $1,380,000.

Already a good team, the Oilers became a great one with the acquisition of Campbell. The major adaptation Campbell had to make in Houston was not to hit the line as quickly as he had in college, to slow down while his offensive line moved into its fix, permitting him to see the play develop. Any doubt that his transition to pro football would be less than smooth was erased in the Oilers' 1978 season opener, when, in a critical third-and-seven situation, he took a pitchout and thundered seventy-three yards down the sideline for his first NFL touchdown. The best performance of his rookie season came in a hard-fought contest with the Miami Dolphins. Late in that game the Oilers were clinging to a narrow lead and Campbell, already over the 100-yard mark, was near exhaustion when he ran eighty-one yards for his fourth touchdown of the day and provided Houston with the margin that, as it turned out, it would need for victory.

Campbell sparked the Oilers to a 10-6 record and the 1978 American Football Conference championship game, in which they were defeated by the Pittsburgh Steelers, who went on to win the Super Bowl. Leading the league in rushing—the first rookie to do so since Jim Brown in 1957—with 1,450 yards in 302 attempts, Campbell easily garnered both the Rookie of the Year and Most Valuable Player awards. As good as he was, he could not have done what he did without the experience of Houston's offensive line, as O.A. ("Bum") Phillips, the Oilers' head coach, pointed out to Melissa Ludtke Lincoln when she was preparing her article for *Sport* (September 1979): " Over the past few seasons, tackles Greg Sampson and Conway Hayman, guards Eddie Fisher and George Reihner, and center Carl Mauck developed into one of the best offensive lines, and last season led the league in allowing fewest quarterback sacks. Had Earl gotten here two years earlier, he would not have found the same kind of support. The Oilers were ready for Earl." Recognizing his debt to the offensive linemen, Campbell bought each of them a gold neck chain to show his appreciation.

In the spring of 1979 Campbell returned to the University of Texas to finish the requirements for a degree in speech and communications. Back on the football field the following season, he gained 1,697 yards in 368 attempts and was again voted Most Valuable Player in the NFL by the Professional Football Writers of America. The Oilers posted an 11-5 record, their best ever, but they again lost the AFC title game to the Steelers, who held Campbell to a career-low fifteen yards in seventeen carries and again went on to take the Super Bowl. The following season Campbell picked up 1,934 yards in 373 carries, broke the 200-yard mark in four games, and he was again voted MVP. Rob Carpenter, then the backup fullback with the Oilers, discussing Campbell's heavy carrying load with Dave Anderson of the New York *Times* (December 5, 1982) recalled Earl "just pounding at them" in a victory over the Bears in Chicago in 1980: "I think he had thirty-eight carries, and on the thirty-seventh he broke five tackles. The Bears were so tired, they couldn't wrap him up. And he was so tired, he couldn't cut." That was the day, Carpenter said, he decided to ask the Oilers to trade him. "It was such an impressive performance, I knew as long as Earl was there, he'd be carrying the ball, nobody else."

The Oilers, who again went 11-5 in 1980, lost a wild-card playoff to the Oakland Raiders. Following that loss, the Houston front office released Bum Phillips, who was popular with the players but considered too permissive by the front office, and Phillips was hired by the New Orleans Saints. Assistant Coach Ed Biles was promoted to succeed Phillips as head coach of the Oilers. Biles changed the Houston offense from the I formation to the pro-set, and thus, in the opinion of some observers, cramped Campbell's style. Among those observers was Rob Carpenter, who observed in his interview with Dave Anderson of the New York *Times*: "Earl is the best power back, but he's not the best pro-set back. . . . Coming out of the I, even if Earl picked the wrong hole, he got three, four yards every time. And being eight yards behind the line of scrimmage instead of five was important to him. . . . Earl needs an extra second of vision to make a cut. And after all those years of being a power runner out of the I at the University of Texas and with the Oilers, it's not easy to change." In 1981 the Oilers dropped 7-9, and Campbell rushed 1,376 yards in 361 carries, leading the conference but not the league. In the strike-shortened 1982 season the team plummeted to 1-8 and Campbell carried the ball 157 times for 538 yards. Going into the 1983 season, his career totals stood at 1,561 carries, 6,995 yards rushed, and fifty-seven touchdowns.

Five feet eleven inches tall and weighing 225 muscular pounds, Campbell is a compact tank of a man who is able to run close to the ground without waddling. His low center of gravity enables him to keep his balance when he chooses to cut to the outside to elude tacklers. More often, he blitzkriegs the would-be tacklers, running straight into them, and, virtually unstoppable in one-on-one collisions, he must usually be gang-tackled to be brought down. Game films of his senior season at Texas show that more than 1,000 of his 1,744 yards were made *after* he had been hit. "To appreciate Campbell," Bum Phillips told Ron Reid of *Sports Illustrated* (September 18, 1978), "you've got to give him the ball twenty, twenty-five times a game. . . . He'll turn a four-yard run into a twelve, or a one-yarder into a four, which is a heck of an accomplishment in this league. . . . You block two yards for Earl and he'll get four. Do that three times and you've got a first down."

Although he is not as fluidly graceful as Jimmy Brown in the open field, Campbell is at least Brown's match in sheer physical strength; his peerless inside running ability is aided by his shoulder strength and massive thighs, which make arm-tackling virtually a wasted effort. Although not as fleet as O.J. Simpson nor as adept as Tony Dorsett at reversing field at full speed, he is a punishing runner who can wear down opponents through attrition and easily outdistance most defenders when he breaks into the secondary. Like Franco Harris, one of the backs after whom Campbell modeled his style, he is exceptionally quick and needs but a chink of light at the line of scrimmage to be off, so that the Houston linemen need hold their blocks only briefly.

Earl Campbell and Reuna Smith, his girlfriend since junior high school, were married in a Baptist ceremony in May 1980. The Campbells live with their one child in a three-bedroom brick home in suburban Houston. In addition, Campbell owns a 190-acre, thirty-seven-head cattle ranch near his birthplace in Tyler. His mother still lives on the old family acreage, in a four-bedroom, ranch-style house Earl had constructed for her in what used to be the backyard. Out of nostalgia, he has preserved the plank-board house in which he grew up. Regarding his mother, he told Bruce Newman of *Sports Illustrated* (September 3, 1979): "She's the onlyest person in life I would steal for, or lie for, or kill for. She's a great lady, but she's a terrible person to be on the bad side of. I'm her son and it took me a *long* time to get on her good side."

Campbell supplements his annual football income of approximately $500,000 by doing commercial endorsements, such as one for Skoal a "smokeless tobacco," and operating a Houston sporting goods store called Earl Campbell's Jersey City. Soft-spoken, polite, and gentle in manner, he leads a quiet social life, mostly in the company of his wife. Their favorite recreations include watching such prime-time soaps as *Dallas* or videocassettes of Western movies on television and listening to country music. Much of Campbell's free time is contributed to civic and charitable causes in the Houston area.

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Canetti, Elias

July 25, 1905- Writer. Address: b. c/o Farrar, Straus & Giroux, Inc., 19 Union Sq. W., New York City, N.Y. 10003

By its selection of Elias Canetti as the winner of the 1981 Nobel Prize in Literature, the Swedish Academy followed its trend of recent years of rewarding writers honored in the land of their literary language though not well known elsewhere except among the culturally elite. Bulgarian-born Canetti has lived mainly in England for over forty years, and although he is multilingual, he has published exclusively in German. Identifying himself as "a Viennese writer," he has, according to the *Encyclopedia of World Literature in the 20th Century*, come to be "increasingly recognized as the sole surviving representative of a distinguished Austrian literary tradition and as one of the most original writers and thinkers of our time."

In its Nobel citation the Swedish Academy credited Canetti with "writings marked by a broad outlook, a wealth of ideas and artistic power." It specifically mentioned his only novel, the magnificent and nightmarish *Auto-da-Fé*, and his lengthy study of the origins, makeup, and outcome of mass movements, *Crowds and Power*, in which, he has said, he sought "to grab this century by the throat." He has also written plays, an account of a visit to Morocco, a book of selections from his notebooks, a collection of essays, and the first two volumes of his autobiography, among other works. Susan Sontag, whose essay "Mind as Passion" in the *New York Review of Books* (September 25, 1980) introduced Canetti to many American readers, has likened him to an intellectual type fairly familiar in European literature: "The artist who is also a polymath (or vice versa). . . . His real task is not to exercise his talent for explanation, but, by being witness to the age, to set the largest, most *edifying* standards of despair."

The first of three sons of Jacques and Mathilde (Arditti) Canetti, Elias Canetti was born on July 25, 1905 into a well-to-do Sephardic family. His birthplace was the polyglot port of Ruschuk in Bulgaria on the lower Danube, where several ethnic groups converged. With a professed knowledge of seventeen languages, his paternal grandfather, after whom he was named, thrived as a dealer in wholesale groceries. In boyhood Canetti spoke Bulgarian and Ladino, an old Judeo-Spanish language. His parents, who had been students in Vienna, spoke to each other in German.

To escape his domineering father, Jacques Canetti bacame a partner in a Lancashire, England firm that exported cotton goods to the Balkans. When Elias was six, the family—which then included his brothers, Nissim and George—moved to Manchester. Elias attended Miss Lancashire's School, learned English, and with his father's encouragement read *Robinson Crusoe*, *The Arabian Nights*, and other classics. As a younger man his father had been forced by money-minded relatives to quench his desire to become an actor and a violinist. In the first volume of his autobiography, *Die gerettete Zunge: Geschichte einer Jugend* (Carl Hanser Verlag, 1977; *The Tongue Set Free: Remembrance of a European Childhood*, Continuum, 1979), Canetti recalled his father's assuring him, "You will be what you want to be. You don't have to become a businessman like me and the uncles."

After slightly more than a year in England, Jacques Canetti died suddenly. In May 1913 Mathilde Canetti returned with her sons to the Continent, where she prepared Elias for school in Vienna by giving him German lessons. She was an exacting teacher who insisted upon the highest standards. "I was reborn under my mother's influence to the German language, and the spasm of that birth produced the passion tying me to both the language and my mother," Canetti wrote in *The Tongue Set Free*. "Without these two, basically one and the same, the further course of my life would have been senseless and incomprehensible."

Canetti attended school in Vienna for three years, from 1913 to 1916, and in Zurich for the next five years. He was especially happy in the latter city, which he has called "the paradise of [his] youth." There at the age of fourteen he completed his first literary work, a verse drama in five acts, *Junius Brutus*, based on Livy's account of the Roman Republic's first consul. He dedicated his tragedy to his mother, "whose highest veneration was for great writers." *The Tongue Set Free* shows him to have been a sensitive adolescent, eager for knowledge, attracted to Florentine art, interested in science, and sympathetic toward animals. But believing that he had grown "soft" in Zurich, his mother took him in 1921 to Frankfurt, where the harsh conditions prevailing in Germany after World War I would expose him to "reality."

One day the following year Canetti witnessed a workers' demonstration in the streets of Frankfurt. It was his first experience of a crowd, and although on that occasion he did not become part of the mob, what he saw affected him profoundly, puzzling and haunting him long afterward. In 1924 he completed his secondary school education in Frankfurt and moved back to Vienna to become a chemistry student at the university. By the end of his first semester he was "fed up with the *usefulness* of chemistry," as he wrote in *Die Fackel im Ohr* (Hanser, 1980; *The Torch in My Ear*, Farrar, 1982), the second volume of his autobiography. (The first volume of his memoirs, *The Tongue Set Free*, in a translation by Joachim Neugroschel, was scheduled for publication by Farrar in September 1983.) Although he had no intention of ever being a chemist, he continued to "pretend" to study and obtained his doctorate in chemistry from the University of Vienna in 1929. Years earlier he had made up his mind that he would be a writer—in the German language.

As he struggled to free himself from his high-strung mother, Canetti had become responsive in his intellectual growth to many other influences. He particularly admired Karl Kraus, the celebrated Viennese satirist who wrote the journal *Die Fackel* (The Torch), to which Canetti refers in the title of his book. Kraus had a knack of flaying persons with their own words. Attending his lectures, Canetti learned to "hear," to listen to what he has called "the combination—in all variants—of language and person," "acoustic masks," "manners of speech." Distinctive patterns of speaking are central to his novel and plays, and as Susan Sontag pointed out in "Mind as Passion," "To give sovereignty to the ear is an obtrusive, consciously archaizing theme in Canetti's later work. Implicitly he is restating the archaic gap between Hebrew as opposed to Greek culture, ear culture as opposed to eye culture, and the moral versus the aesthetic."

Attentive also in *The Torch in My Ear* to the way that other cultural leaders had affected his development, Canetti discussed his association with Bertolt Brecht, George Grosz, and Isaac Babel during a visit to Berlin in 1928. Of the three only Babel won his unqualified respect, but Brecht was a significant counterinfluence. Referring to Brecht in *The Torch*, Canetti recalled, "Everything about him repelled me, from his compulsive disguise to his wooden speech. But I admired, I loved, his poems." Among Canetti's literary heroes were Gogol and Stendhal, to whom he turned for inspiration and example in his early writing. Although he did not write in *The Torch* about Kafka, whom he knew in Vienna, he also took that baffling Austrian novelist as his model.

More important to Canetti than any one human being seems to have been the crowd. His preoccupation with the crowd and its enigmas, such as that of "the dissolution of the individual in a crowd," intensified on July 15, 1927, which he has recalled as perhaps the "most crucial day" of his life after the death of his father. On that day he himself "dissolved" in a crowd of workers who burned down the Palace of Justice in Vienna over a verdict that they considered unjust. The experience galvanized his obsession into a thirty-year determined endeavor to understand the nature of the crowd and also supplied images that helped to shape his novel.

For about a year, in 1929-30, Canetti worked on a "Human Comedy of Madness"—sketches of eight monomaniac characters, including Spendthrift and Enemy of Death, each of whom he intended to make the hero of an individual novel. Some characters, or aspects of them, appear in his various later writings, but only one survived from his original design—the Book Man, a figure inspired in part by a man Canetti had seen frantically bemoaning the burning of the files of the Palace of Justice. Canetti first named him "Brand" (Conflagration) and eventually "Klein."

Professor Peter Klein, a parody in part, perhaps, of Canetti himself, is the protagonist of *Die Blendung* (The Blinding, or The Deception, H. Reichner, 1935; *The Tower of Babel*, Knopf, 1947). *Auto-da-Fé*, the title under which the novel appeared in England (J. Cape, 1946) and later in the United States (Stein & Day, 1964), refers to the Spanish inquisition ritual resulting in the burning of a person convicted of heresy. A compulsive and reclusive scholar who has attained international renown in Sinology, Klein flourishes in his apartment in Vienna—"four lofty halls, with walls from floor to ceiling robed in books"—unaware of "reality." Through a misunderstanding he marries his loutish housekeeper, who evicts him from his library into the outside world, a degenerate society where he suffers further victimization at the hands of a greedy, Bosch-like dwarf and an equally demonic janitor. In the mental derangement that ensues, Klein finds it only logical to burn his library and perish with his books.

Implicitly a condemnation of the fascist mentality, *Auto-da-Fé* was banned in Germany. The novel is now seen as having been well ahead of its time, but Hermann Broch and Thomas Mann praised it. Canetti appears, moreover, always to have had a following among the literati, including the British novelists Philip Toynbee and Iris Murdoch, who has hailed *Auto-da-Fé* as "one of the few great novels of the century." She dedicated *The Flight from the Enchanter* (1956) to Canetti and may have modeled her philosopher character in that and other novels after him.

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More recently a widening interest in *Auto-da-Fé* has led to scholarly evaluations of the literary merits of Canetti's eccentric intermingling of the comic and the horrifying. Among those who have pointed out the complexity of his style, Mark Scharoff wrote in "Grotesque Comedy in Canetti's *Auto da Fé*" (*Critique: Studies in Modern Fiction*, 1972), "Like Kafka, he unites precision and fantasy and represents the extraordinary and bizarre in a nonchalant, matter-of-fact manner. On the other hand, Canetti leans toward a narrative technique which judiciously alternates a Jamesian intelligence with a number of Joycean streams. The mixture of Kafkaesque bizarreness and deceptively simple style with sophisticated interior narration accounts to some extent for the peculiarly original effect Canetti achieves."

Also in Vienna in the early 1930's Canetti wrote his two early plays. *Die Hochzeit* (The Wedding, 1932) was described by Anthony Vivis in a letter to the London *Times Literary Supplement* (January 22, 1971) as depicting, "with irresistible theatrical force, a group of human monsters vying for possession of each other and of the house in which they live." In *Die Komödie der Eitelkeit* (The Comedy of Vanity, 1934) a totalitarian government precipitates mass psychosis by banning all mirrors and photographs to enforce its prohibition against vanity. Like *Auto-da-Fé*, the plays make use of "acoustic masks" in creating character types that satirically expose human depravity. A later play of Canetti's, which like its predecessors prefigured the "theatre of the absurd," is *Die Befristeten* (1952), performed in England in 1956 as *The Numbered*, in which everyone has from birth the foreknowledge of the date of his death. The three plays were published in 1964 in *Dramen* (Hanser).

Forced into exile by the *Anschluss*, Canetti left Vienna for Paris in late 1938, but as the Nazis tightened their grip on Europe, in 1939 he fled to England. There, in Hampstead, he devoted himself to research for his projected comprehensive analysis of mass behavior, drawing his insights not from the findings of social scientists and psychologists, but from generally recondite and often obscure sources in primitive folklore, myth, and other anthropological records as well as from literature, history, zoology, physiology. He began the actual writing of his book toward the end of 1948. It was published in 1960 as *Masse und Macht* (Claasen; *Crowds and Power*, Viking, 1962). He had decided to write his "life work," as he called it, in German partly because of his desire to contribute to the great German literary heritage. "If despite everything, I should survive," he wrote in his notebook during the Nazi bombings of London, "then I owe it to Goethe."

Throughout his writings Canetti has given various forms to his denunciation of power, which, like his refutation of death, is a central theme of his work. If the behavior of the demented characters of *Auto-da-Fé* may be understood in terms of a drive to dominate and thereby survive, they are not unlike the paranoiac ruler analyzed in *Crowds and Power* who fulfills the crowd's need for an invulnerable leader by surviving the masses he has killed. Susan Sontag has quoted Canetti as saying that "everything" went into *Crowds and Power*. In scope it has been compared to Robert Burton's *Anatomy of Melancholy*. Although formidably cerebral, it is an imaginatively written, readable book. "Its style, anecdotal and accessible, slyly implies the author's skepticism toward human institutions and his contempt for the men whom historians hold great," Bruce Cook wrote in *Book World* (September 26, 1982). "*Crowds and Power* is the nearest thing to a book of wisdom we are likely to get in the 20th century."

Although Hitler is obviously a driving presence behind *Crowds and Power*, Canetti mentions him only once in the book. But an examination of Hitler's own particular search for survival, in part by perpetuating his ideas through architecture, appears in *Das Gewissen der Worte* (Hanser, 1975; *The Conscience of Words*, Continuum, 1977). That collection of disparate essays and talks spans the years from 1962 to 1974, except for a piece dating from 1936. Among its literary essays is Canetti's revealing study of Kafka's relationship with his fiancée and the connections between his life and his writing, which was published separately as *Die andere Prozess: Kafkas Briefe an Felice* (Hanser, 1969; *Kafka's Other Trial; The Letters to Felice*, Schocken, 1974).

During his many years of concentration on *Crowds and Power*, Canetti had published only one book, a monograph on an Austrian sculptor who was his friend, *Fritz Wotruba* (Brüder Rosenbaum, 1955). To relieve the pressure of his intense preoccupation with his masterwork, he began to keep a journal, or notebook, in which he would jot down his reflections and observations on human nature, literature, and events of the day. *Die Provinz des Menschen: Aufzeichnungen 1942–1972* (Hanser, 1973; *The Human Province*, Continuum, 1979) contains selections from his notebooks that are particularly admired for their aphoristic sharpness.

Dagmar Barnouw noted in the *Columbia Dictionary of Modern European Literature* that in his notebooks, as in much of his other writing, Canetti "carries on an extraordinarily consistent fight against the human acceptance of death" and that "the relationship between power and death is also the topic of" his record of his visit to Morocco, *Die Stimmen von Marrakesch* (Hanser, 1967; *The Voices of Marrakesh*, Continuum, 1978). Among the voices he hears are those of shrieking camels on their way to the slaughterhouse and of hungry, chanting blindmen begging for alms.

Like *The Voices of Marrakesh*, Canetti's *Der Ohrenzeuge: 50 Charaktere* (Hanser, 1974; *Earwitness: Fifty Characters*, Continuum, 1979) reflects, as its title suggests, the author's increased auditory orientation. As exemplars of human behavior, The Paper Drunkard, The Hero-trigger, The Allusive Woman, The Home-Biter, and others of the fifty personality types recall the protagonists of Canetti's projected "The Human Comedy of Madness." They are the subjects of witty and satirical sketches, but "behind the playfulness," as Anatole Broyard perceived in the New York *Times* (March 20, 1982), "there's an ominous note, a chill of apprehension, the shudder of a man who sees too much."

In addition to the $180,000 Nobel Prize, presented in Stockholm on December 10, 1981, Canetti has won many distinguished European literary awards. They include the Prix International of Paris in 1949; the Author's Prize of the City of Vienna in 1966; the Austrian Prize for Literature in 1968; the Georg Büchner Prize of Munich in 1972; the Franz Nabl Prize of the City of Graz in 1975; the Nelly Sachs Prize of the City of Dortmund in 1976; and the Kafka Prize, one of Austria's highest literary distinctions, in 1981.

While attending a Karl Kraus lecture in Vienna in 1924, Elias Canetti met Veza (Venetia Toubner-Calderón), a highly literate "beautiful woman with a Spanish face," as described in *The Torch*, who sat in the front row at every lecture. They were married on February 26, 1934. Veza died on May 1, 1963, and Canetti has since remarried. He and his second wife and a first child divide their time between homes in London and Zurich. Hardly distinguishable in a crowd, Canetti is a short, slight, gray-haired man who prefers seclusion, if not obscurity. At the time of the announcement of the Nobel Prize winner, he was reportedly in Bavaria on vacation and had exacted silence from his London agent, who told reporters, "Canetti is a very private man."

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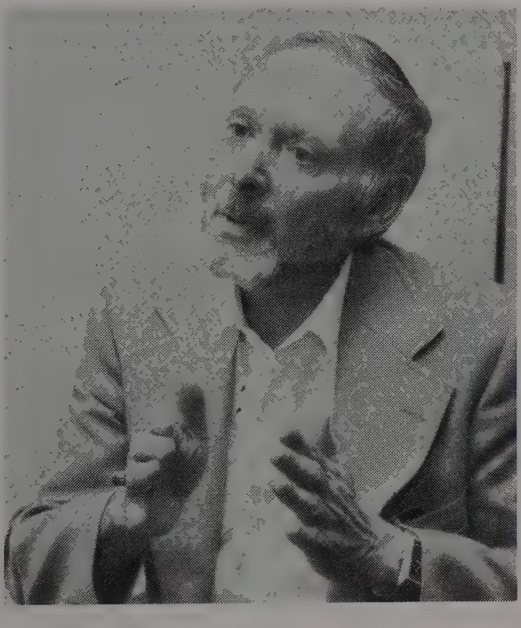

Carlino, Lewis John

Jan. 1. 1932- Playwright, filmmaker. Address: b. c/o Gilbert Parker, William Morris Agency, Inc., 1350 Avenue of the Americas, New York City, N.Y. 10019

Lewis John Carlino's penetrating explorations of interpersonal relationships first came to public attention in the early 1960's, when he won "overnight notoriety," to use his term, with the production of three of his plays—*Cages*, *Telemachus Clay*, and *Doubletalk*—in one season, an achievement that earned him the tenth annual Drama Desk-Vernon Rice Award for outstanding contribution to the Off-Broadway theatre. In the late 1960's Carlino turned his attention from the stage to the screen, taking with him the trained dramatist's ear for true-to-life dialogue, especially in scenes of personal confrontation. Often disappointed with directors' visual translations of his scripts, he decided, in the mid-1970's, to direct his screenplays himself. The most successful of his efforts to date is *The Great Santini*, an understated examination of family life that became the "sleeper" of 1980.

The youngest of the three children of a Sicilian immigrant tailor, Lewis John Carlino was born in New York City on January 1, 1932. When he was twelve years old, he moved with his family to California. Following his high school graduation, he attended El Camino College, a junior college in Lawndale, California, until his enlistment, in about 1951, in the United States Air Force. After his discharge four years later, he enrolled under the G.I. bill at the University of Southern California, where he majored in film. To help defray the cost of his education, he worked summers as a day camp counselor and as a hospital surgical technician. He earned his B.A. degree, Phi Beta Kappa and *magna cum laude*, in 1959 and his M.A. degree a year later.

While an undergraduate at the University of Southern California, Carlino indulged his longstanding interest in the theatre by writing a number of one-act plays, including *The Brick and the Rose: A Collage for Voices*, *Used Car for Sale*, and *Junk Yard*. *The Brick and the Rose*, a somewhat conventional study of narcotics addiction, was produced by the Los Angeles chapter of the American

National Theatre and Academy in 1957, and in 1960 it was the first presentation of the *CBS Television Workshop*, a short-lived dramatic anthology. One of Carlino's early works won him the 1960 British Drama League Prize in international playwriting.

After receiving his M.A. degree, Carlino traveled around the world for a few years "to let the ideas cook," as he once put it. On his return to the United States, he settled in New York City, where he found a job teaching at Columbia University. Still interested in a career in the theatre, he joined the New Dramatists Committee, an organization devoted to the development of talented young playwrights, and in his spare time, he continued to write. Several of his one-act plays—*Objective Case*, *Mr. Flannery's Ocean*, and *The Beach People*, among others—were produced by amateur or regional theatrical companies in 1962.

Carlino made his New York debut the following year, with the Off-Broadway production of *Cages*, a double bill comprised of the two-character one-act plays *Snowangel* and *Epiphany*, starring Shelley Winters and Jack Warden. Carlino has described *Cages* as "a study of the human spirit caged, with the pair illustrating the reversal of identities." In *Snowangel*, a good-hearted prostitute, in acting out a client's fantasy of a long-lost love, relives her own youth. Because of its banal theme and sentimental conclusion, *Snowangel* was considered by most critics to be less successful dramatically than *Epiphany*, a provocative and bitterly comic piece about a neurotic, hen-pecked ornithologist who, fearing his latent homosexuality, resorts to extreme measures to reassert his authority over his domineering wife.

The success of *Cages*, which ran for 176 performances at the York Playhouse, aroused interest in Carlino's earlier work. On November 15, 1963 *Telemachus Clay: A Collage for Voices* opened Off Broadway at the Writers' Stage Theatre, and in the following May, *Doubletalk* was given its world premiere at the Off-Broadway Theatre de Lys. The Joycean odyssey of a young artist in search of fame and self-knowledge, *Telemachus Clay* was notable for its unusual "theatre of collage" staging, to use Carlino's term. Eleven actors who shared among them some ninety roles, sat on stools facing the house and spoke their lines not to each other but to the audience, or as Carlino would have it, "to each other through the mind of the audience." *Doubletalk*, like *Cages*, paired companion one-acts. In this instance, each of the plays describes a mutually beneficial encounter between two strangers of widely differing ages and backgrounds—a meddling, elderly Jewish widow and a young, hip black musician in *Sarah and the Sax* and an amoral teen-age girl and a sentimental, lonely old man in *The Dirty Old Man*.

Despite some complaints about the "mawkish sentimentality," "overwriting," and "ostentatious style" that occasionally reduced his plays to "exercises in style and manner," to quote the New York *Post*'s Richard Watts Jr., most New York critics agreed with Howard Taubman that Carlino was among "the most promising" of the new generation of American playwrights. Carlino's journeyman work "shines with freshness—in his writing, in his relish for character, in his sensibility," Taubman wrote in the New York *Times* (May 5, 1964). "He knows how to create and sustain a mood as if his alone were the secret. Even when he resorts to bits of sentimentality in his plot devices, one is willing to forgive him, for these are small defects compared with what he achieves."

Impressed by Carlino's *Cages*, Edward Lewis, the motion picture producer, and John Frankenheimer, the director, recruited the playwright to do a film adaptation of *Seconds*, David Ely's bizarre novel about a secret organization that offers its rich, bored clients a "second chance" at life through a faked death and a new identity. Carlino envisioned the stodgy middle-aged banker who is the central character in Ely's moral fable as a "sort of modern Willy Loman." "It was really the tragedy of the Faustian thing of man trying to live a new life . . . ," Carlino explained to William Froug in an interview for Froug's book *The Screenwriter Looks at the Screenwriter* (1972). "And the great tragedy is the sudden realization that what he's paid for this new life is his total alienation. There is no more continuity of existence for him." Frankenheimer apparently disagreed, for the final film version of *Seconds*, released by Paramount in 1966, played up the "horror" angle of the story with ominous music, distorted images, and graphic special effects. "The whole genre, the tapestry of the picture, was really opposite from the way I saw it," Carlino told Froug.

Carlino worked more closely with Mark Rydell, the director, on the creation of *The Fox* (Warner Brothers-Seven Arts, 1967), a film version of D.H. Lawrence's novella of the same title about the disruptive effect of a male intruder on two women living on an isolated chicken farm. Perhaps in an effort to update the story for contemporary audiences, Carlino and his script collaborator, Howard Koch, invented steamy love scenes and made explicit the lesbianism that was only implied in Lawrence's text. Their free adaptation offended some critics, among them *Life* magazine's Richard Schickel, who took the pair to task for turning Lawrence's "delicately nuanced" tale into an "exercise in titillation." Other reviewers, though agreeing that the writers had taken the wrong approach, nonetheless appreciated the technical proficiency and consistency of their script. As Renata Adler observed in her review for the New York *Times* (February 8, 1968), the film seemed "quite faithful in spirit to something D.H. Lawrence would not have minded at all." A Canadian release, *The Fox* received the 1967 Golden Globe from the Hollywood Foreign Press Association as the best English-language foreign film of the year.

In July 1967 Carlino returned to the East Coast to supervise the staging of his Broadway-bound play *The Exercise* at the Berkshire Theater Festival in Stockbridge, Massachusetts. Like *Cages* and

Doubletalk, The Exercise describes the relationship between a man and a woman who communicate largely through shared memories. In this instance, the two are actors nervously rehearsing a new play. During the course of their preliminary read-through, they discard the script and begin to improvise to test their skills. Their increasingly caustic exchanges gradually reveal an underlying bitterness and distrust stemming from their unhappy love affair.

A box-office success at the summer theatre festival, *The Exercise* opened on Broadway at the John Golden Theater on April 24, 1968 to a barrage of negative reviews. Because Carlino had failed to make a full exploration of his promising Pirandellian theme, even his most confirmed admirers felt that *The Exercise* was little more than a showcase—an "exercise"—for its two actors, Anne Jackson and Stephen Joyce. Writing in *Contemporary Dramatists* (1977), Martin Gottfried suggested that the unfavorable critical reception, which caused the producers to close the play after only five performances, contributed to the playwright's decision to devote himself to screen writing. "It's tough to work six months on something and have a critic kill it overnight . . . ," Carlino admitted to Ann Guarino in an interview for the New York *Sunday News* (September 8, 1973). "At least in film, the film continues to survive, and if it's any good it will find an audience despite the critics."

The first of Carlino's original screenplays to be produced was *The Brotherhood* (Paramount, 1969), an analysis of the changing nature of organized crime. The plot originally centered on the strained relationship between an aging racketeer and his ambitious, college-educated son, who eventually sides with the younger syndicate members against his father, but at the request of Kirk Douglas, the producer of the film, Carlino revised the script, making the two main characters brothers so that Douglas could take the leading role. Later "tampering," to use Carlino's word, by the director, Martin Ritt, and the production team, further weakened the story line and, in the end, robbed *The Brotherhood* of the consistent narrative viewpoint that might have redeemed it in the eyes of the critics.

Drawing on the extensive research that he had done for *The Brotherhood,* Carlino followed up with two more original screenplays about the American criminal subculture: *Crazy Joe* (Columbia, 1974), an uneven biography of Joey Gallo, the reputed Mafia chieftain, and *The Mechanic* (United Artists, 1972), a character study of a professional assassin. In his interview with William Froug, Carlino described *The Mechanic* as "a sort of commentary on the nature of violence in society, in a kind of allegorical way." In the translation from script to screen, however, the theme was lost amid the array of spectacular physical effects staged by Michael Winner, the director, who turned the film into a run-of-the-mill action melodrama. Carlino's list of credits for the early 1970's also includes the original teleplay for *In Search of America,* a rather predictable treatment of the countercultural revolution that was first broadcast in March 1971 as an ABC-TV *Movie of the Week* presentation.

To gain more artistic control over his screenplays, Carlino decided to direct the filming of his next effort himself. It took him and his producer, Martin Poll, more than a year to raise the money to shoot his adaptation of *The Sailor Who Fell From Grace With the Sea,* Yukio Mishima's macabre and erotic novel about the shattering effect of a young widow's love affair with a merchant seaman on her precocious, hero-worshipping son. For practical as well as commercial reasons, Carlino transplanted the story from present-day Japan to Victorian England. Thanks to the eloquent camera work of Douglas Slocombe, the cinematographer, and the wild beauty of the English seacoast, the transfer worked on a purely cinematic level, but thematically, the shift was less successful.

Indeed the change in locale was the critics' main objection to *The Sailor Who Fell From Grace With the Sea,* which was released by Avco-Embassy in 1976. According to Frank Rich of the New York *Post* (April 12, 1976), it was "a major miscalculation" that "[rendered] the entire enterprise incomprehensible," mainly because the "cultural, philosophical, and spiritual motivations" for the son's diabolical revenge were lost. Penelope Gilliatt agreed. Transplanting Mishima's "very Japanese" work to England was like "transplanting *Moby Dick* to the Lake District, or *Oliver Twist* to Scarsdale," she wrote in her review for the *New Yorker* (April 26, 1976). Carlino's direction of the adult principals, Kris Kristofferson and Sarah Miles, was generally praised, but most reviewers felt that he had failed to elicit from his child actors the "primal" behavior so necessary to the sinister subplot. Carlino was also faulted for his "studied," "arty" images and his reliance on dissolves as a transition device.

In an interview with Lawrence Van Gelder of the New York *Times* (November 2, 1980), Carlino acknowledged that, as a first-time director, he had yet to learn how to control "the physical environment as well as the conceptual environment." "There were still some elements I did not understand," he said. "I did not know how to get what I wanted technically." Before he had the chance to try his hand at directing a second film, however, Carlino once again experienced what he has called the "soul-killing" frustration of seeing a finished motion picture unrelated to his screenplay. In his film adaptation of Hannah Green's novel *I Never Promised You A Rose Garden,* a sympathetic account of a young girl's struggle with schizophrenia, he experimented with long periods of silence and short, clipped lines of dialogue, but because of "creative differences" with the film's director, Anthony Page, he left the project in mid-production, and Gavin Lambert was hired to rework the script. Released by New World Pictures in 1977, *I Never Promised You a Rose Garden* earned appreciative, if not enthusiastic, reviews and an Academy Award nomination as the best screenplay adaptation of the year for Carlino and Lambert. Carlino declined to attend the awards ceremony, arguing that his presence could be misinterpreted as "an endorsement of the film."

It was with *The Great Santini* (Orion, 1980) that Carlino mastered the craft of filmmaking to his own satisfaction and the critics' acclaim. Based on Pat Conroy's autobiographical novel of the same name, the film nearly came and went unnoticed, mainly because the public was at first confused by its misleading title (many thought it was about a magician), but a last-ditch showing at an art house in New York City rescued the film from obscurity. "The Great Santini" is the nickname, acquired during World War II, of Colonel Bull Meecham (Robert Duvall), a tyrannical Marine pilot whose macho insistence on winning at all costs threatens to destroy his sensitive teen-age son (Michael O'Keefe) and his devoted wife (Blythe Danner). Vincent Canby's reaction was typical of the mostly favorable reviews. "There was never a moment when I didn't believe the characters and the truth of their contradictory feelings for one another . . . ," he wrote in the New York *Times* (July 14, 1980). "[*The Great Santini*] is as perceptively moving and funny about family life as anything I've seen since Arthur Miller's *The American Clock* and, before that, *The Price* and *Death of a Salesman*."

Intrigued by the subject matter, Carlino agreed to write an original screenplay about faith healing for Renée Missel and Howard Rosenman, the independent producers, as a possible vehicle for Ellen Burstyn. After four months of exhaustive research, he produced a script about a down-to-earth, nonreligious woman who recovers from a nearly fatal car accident and discovers, by chance, that she has gained an extraordinary power to heal. "One premise of the film is that organized religion doesn't have pre-emptive ownership of that power of which healing is one manifestation . . . ," Carlino explained to Bart Mills in an interview for *Newsday* (November 2, 1980). "Healing is a metaphor for a human being's striving to achieve the highest potential. One message of the film is that we all have the capability of healing each other's pains, if we open up to each other." Directed by Daniel Petrie and starring Miss Burstyn, Sam Shepard, and Eva le Gallienne, *Resurrection* (Universal, 1980) failed at the box office, the victim of an ill-conceived marketing strategy, despite generally good notices. Carlino's next effort as a director was *Class*, about a bored, promiscuous woman (Jacqueline Bisset) who seduces her teen-age son's roommate. Savaged by the critics, the film dropped out of sight shortly after its release in mid-1983.

An intense, talkative man, Lewis John Carlino has been described by his longtime friend and colleague William Froug as "a man totally in touch with himself." "There is an aura of calm and inner peace about him that is charismatic," Froug wrote in 1972. "He projects quiet reassurance." For some years, he has been a follower of the Siddha Yoga master Swami Muktananda Paramananda. Carlino and his wife, the former Denise Jill Chadwick, live in California. He has three children from his first marriage, which ended in divorce. Among his many awards and honors are Huntington Hartford and Yaddo fellowships and a Rockefeller Grant for Theatre.

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Carroll, Vinnette

Mar. 11, 1922- Theatre director; actress; playwright. Address: b. Urban Arts Theater, 227 W. 17th St., New York City, N.Y. 10011

Vinnette Carroll is a rarity in the contemporary American theatre: a black woman who has achieved prominence not only as a performer but also as a director, a playwright, and the founder and artistic director of a flourishing experimental repertory company whose productions, both on and off Broadway, are stamped with her exuberant vitality and deep commitment to black culture. An Obie-winning actress in her own right, Miss Carroll is perhaps better known for the talents her Urban Arts Theater, which she has described as a training center for "new black actors and new black audiences," has introduced to theatregoers. They include Sherman Hemsley, the star of the long-running television situation comedy *The Jeffersons*; Micki Grant, the composer and performer who collaborated with Miss Carroll on the Broadway hit *Don't Bother Me, I Can't Cope*; and the Tony Award-winning actress Jennifer Holliday. Miss Carroll recently characterized her role in the Urban Arts Theater as that of "an earth mother who gives her children a discipline that will make it possible for them to survive."

The daughter of Edgar E. Carroll and Florence (Morris) Carroll, Vinnette Justine Carroll was born on March 11, 1922 in New York City, New York. While her father completed his dental training at Howard University, she and her sister, Dorothy, lived with their grandparents in Falmouth, Jamaica. In the early 1930's, the girls returned to New York City, where Edgar Carroll established a thriving dental practice. By the end of the decade, the Carrolls' town house in the Sugar Hill section of Harlem was a gathering place for leaders in the black community and for neighborhood children, who flocked to Mrs. Carroll's black history classes. Florence Carroll was, in her daughter's words, "an achiever and a challenger," a "culture vulture" who saw to it that Vinnette took violin and cello lessons and attended concerts by Toscanini and by such "black achievers" as Paul Robeson and Marian Anderson. "I don't know the time when I didn't know black was beautiful," Miss Carroll told Robert Wahls in an interview for the New York *Sunday News* (August 19, 1973). "There was never any identity crisis for me or my sister."

Pressured by her family to take up a career in medicine, Miss Carroll put aside her dream of becoming an actress and, on her graduation from Wadleigh High School, enrolled at Long Island University in Greenvale, New York as a psychology major. She earned her B.A. degree from the university in 1944 and her M.A. degree, also in psychology, from New York University in 1946. After interning in New York State mental institutions, she obtained a job as a psychologist with the New York City Bureau of Child Guidance and, in her spare time, began work on a doctorate in psychology at Columbia University. She had completed all the course work for her Ph.D. degree when she abruptly dropped out of the doctoral program to study acting. As she explained to Jerry Tallmer in an interview for the New York *Post* (June 10, 1972), she had decided to live her own life.

Continuing to work for the Bureau of Child Guidance during the day, Miss Carroll took acting lessons at night from Erwin Piscator at the New School for Social Research. Impressed by his pupil's talent and determination, Piscator arranged for her to receive a scholarship so that she could attend classes full time. Miss Carroll also studied with Lee Strasberg, the foremost teacher of the Stanislavsky style of acting, popularly known as the Method, and Stella Adler. As a student at the New School in the late 1940's, she appeared in several campus productions, with roles that included Clytemnestra in *Agamemnon*, the Nurse in *Romeo and Juliet*, the Duchess in *Alice in Wonderland*, and the River Elbe in Wolfgang Borchert's *Outside the Door*.

Vinnette Carroll made her professional debut in the summer of 1948, taking the part of Addie in a "strawhat" production of Lillian Hellman's *The Little Foxes* at the Southold (New York) Playhouse. The following year she returned to that theatre to play Bella Charles in Arnaud d'Usseau and James Gow's *Deep Are the Roots*. Her first break as an actress came shortly thereafter, when Gertrude Lawrence, the actress, spotted Miss Carroll in a talent show and suggested to her husband, the theatrical producer Richard Aldrich, that the talented young performer be cast as Ftatateeta in a national touring production of Shaw's *Caesar and Cleopatra*. By the end of the *Caesar and Cleopatra* tour, late in 1950, Miss Carroll was, as she has said, "hooked." Partly because of the lack of worthwhile roles for black actresses, she put together a one-woman show comprised of selections from *Medea* and from the writings of T.S. Eliot, Langston Hughes, and Margaret Walker, among others, and toured intermittently, from 1952 until 1957, throughout the United States and the West Indies.

In January 1957 Vinnette Carroll made her Broadway debut as the cook Amelie in the Playwrights' Company's short-lived production of *Small War on Murray Hill*, Robert E. Sherwood's routine costume drama about the American Revolutionary War. Her later New York appearances included the roles of Dora in *Jolly's Progress*, a modern variation on the Pygmalion theme, at the Longacre Theatre in 1959; Dido, the trusted slave, in the Phoenix Theatre's 1961 revival of Dion Boucicault's nineteenth-century melodrama *The Octoroon*; and Sophia Adams, the indomitable matriarch in *Moon on a Rainbow Shawl*, Errol John's unflinching study of life in a poverty-ridden community in Trinidad. Her powerful performance in the last-named part, which Miss Carroll had created at the play's world premiere at the Royal Court Theatre in London, England in 1958, earned her a 1962 Obie award for "distinguished performance."

Concurrently with her stage career, Miss Carroll taught drama, beginning in 1955, at the School for Performing Arts in New York City. It was there and at a Harlem YMCA, where she mounted a production of the offbeat musical *Dark of the Moon*, that she discovered her talent for directing. She staged a second production of *Dark of the Moon* for Equity Library Theater, an admission-free showcase for young actors, at the Lenox Hill Playhouse in New York City in May 1960. To some reviewers, her sunny, high-spirited staging, which included show-stopping choreography by Alvin Ailey, seemed at odds with the bizarre plot twists of the supernatural tale about a "witch boy" who yearns to marry a human. The production went on to a successful commercial engagement in Canada and contributed to the Ford Foundation's decision, later in the year, to award Miss Carroll a grant for directing.

Miss Carroll's later directorial assignments for the Equity Library Theater included *Ondine*, in April 1961, and a revival of Budd Schulberg's *The Disenchanted*, in January 1962. The most ambitious of her early efforts as a director was *Black*

Nativity, a "song-play" by Langston Hughes that was half Christmas pageant, half revival meeting. With a cast that included Marion Williams and the Stars of Faith, Princess Stewart, and Dr. Alex Bradford, the composer and performer of gospel songs who was to collaborate occasionally with Miss Carroll over the next two decades, the show opened at the 41st Street Theater on December 11, 1961 for a limited engagement. In the joyfulness of its gospel singing, the simple grace of its choreography, which Walter Kerr described as resembling "fragments of . . . [an] animated illuminated manuscript," and the infectious enthusiasm it generated among its audiences, *Black Nativity* foreshadowed *Don't Bother Me, I Can't Cope* and *Your Arms Too Short to Box With God*. Miss Carroll later took the production to London's West End, where she herself took the part of the Narrator, and to the 1962 Festival of Two Worlds in Spoleto, Italy. She also directed and narrated a television version of the play, which was broadcast in the United States and Great Britain during the Christmas season of 1962.

Having scored major successes as an actress and as a director, Miss Carroll next turned her talents toward playwriting. *Trumpets of the Lord*, her adaptation of James Weldon Johnson's book of religious poems, *God's Trombone*, opened Off Broadway at the Astor Place Playhouse in December 1963, with Lex Monson, Cicely Tyson, and Al Freeman Jr. in the leading roles. A musical revue in the form of a gospel meeting at a country church, *Trumpets of the Lord* had much in common with *Black Nativity*, but as Edith Oliver noted in her *New Yorker* (January 4, 1964) review, "This time there is a gorgeous new note of spunk and exultation—sweet-natured, though, and well outside the boundaries of anger." A Broadway revival of *Trumpets of the Lord* in May 1969, with Lex Monson and Miss Tyson reprising their original roles as the church pastor and the visiting minister, closed after seven performances, a victim of the altered political climate.

Late in 1967 Vinnette Carroll went to the Watts district of Los Angeles, California, the scene of bloody racial rioting two years earlier, to work with the Inner City Repertory Company, a federally funded project in integrated theatre. To her dismay, she discovered that the entire staff and all the actors were white and, in her opinion, "appallingly bad." Within a few weeks, she assembled a first-rate racially mixed troupe and began rehearsals for a production of *Slow Dance on the Killing Ground*, William Hanley's critically acclaimed play about three psychically scarred persons who meet by chance in a run-down Brooklyn candy store. The opening night audience, comprised largely of neighborhood residents, stamped and cheered, but despite her success with the Hanley play and with a production of Jean-Paul Sartre's *The Flies*, Miss Carroll continued to feel dissatisfied with the management of the company. An invitation from John B. Hightower, the director of the New York State Council on the Arts, to head the Council's new ghetto arts program provided her with a longed-for opportunity to return to New York and use her gifts and experience for the good of the black community.

Originally proposed by Governor Nelson A. Rockefeller in 1966, the ghetto arts program was designed to seek out, encourage, and train talented young black and Hispanic artists. "The big thing I want to give [ghetto actors] is the confidence to try," Miss Carroll explained to Alan Bunce in an interview for the *Christian Science Monitor* (November 29, 1969). In her view, the best way to instill that confidence in her young charges was to "qualify" them for work in the theatre. "You cannot use race to hang your neuroses on," she continued. "Being black isn't enough. It's an ingredient you bring to the whole. It enriches the instrument, but that isn't the instrument alone."

To give ghetto youngsters "a positive self-image" and to "involve the community in the art of the community," as she expressed it, Miss Carroll set up, under the auspices of the ghetto arts program, community centers, day camps, and arts workshops. She also established the Urban Arts Corps, a leadership program for about two dozen young adults with "a commitment to the arts." Corps members attended workshops led by black playwrights and composers, took daily drama and dance classes, and spent several hours a day teaching arts appreciation in ghetto day-care centers. Eventually, they began putting on plays by black artists. Theatregoers got their first glimpse of the Urban Arts Corps during the New York City Center's Black Expo Week in April 1969, when the troupe presented *But Never Jam Today*, a "soul" version of *Alice's Adventures in Wonderland* and *Through the Looking Glass* conceived and directed by Vinnette Carroll and choreographed by Talley Beatty, with gospel arrangements by Alex Bradford. Although the performers lacked professional polish, the show was praised by critics as original, animated, and enjoyable.

Determined to keep the Urban Arts Corps afloat, Vinnette Carroll resigned from her position as director of the ghetto arts program to devote herself completely to the development of the repertory company. With funding from the New York State Council on the Arts and from private and corporate donors, she scraped together enough money to buy a home base for the group, with offices, rehearsal rooms, and a small theatre, on New York's Lower West Side. During its first season in residence there, the Urban Arts Corps presented productions of *Moon on a Rainbow Shawl*, *Bury the Dead*, *Ladies in Waiting*, and, most notably, *Don't Bother Me, I Can't Cope*, all directed by Miss Carroll.

A spirited musical revue conceived by Miss Carroll in collaboration with composer Micki Grant and choreographer Talley Beatty, *Don't Bother Me, I Can't Cope* mixed traditional gospel songs with contemporary numbers about urban stress and strain. "[The show] attempts to say that 'coping' is a basic commitment of a mature, purposeful, involved human being," Miss Carroll explained, as quoted in the New York *Times* (April 20, 1972), "and that the ways we are similar are far greater than the ways we are different." *Don't Bother Me, I Can't Cope*, starring Micki Grant and Alex Bradford, had its premiere at the Urban Arts Corps Theater on October 7, 1970 and then played short engagements at the Lincoln Center for the Performing Arts Library and at several other locations in New York. Among the enthusiastic critics was Edith Oliver, the *New Yorker's* Off Broadway drama reviewer, who welcomed its "magical combination of passion and humor and precision." *Don't Bother Me, I Can't Cope* won two Obie awards, a Drama Desk Award, and the Outer Circle Award for outstanding musical of the 1971-72 season. In April 1972 a revised and expanded version opened on Broadway, where it ran for more than 1,000 performances and earned Miss Carroll a Tony nomination as best director of a musical.

Over the next few years the Urban Arts Corps mounted several musical collaborations by Vinnette Carroll and Micki Grant, including *Croesus and the Witch*, a contemporary fairy tale based on a black fable; *The Ups and Downs of Theophilus Maitland*, an adaptation of a Jamaican folk tale; *An Evening of Black Folktales*; *Love Power*, a "theatre event"; the revue *I'm Laughin' But I Ain't Tickled*; and an updated version of Irwin Shaw's *Bury the Dead* called *Step Lively, Boy*. Another Carroll-Grant collaboration, *Your Arms Too Short To Box With God* is considered by many critics to be Vinnette Carroll's greatest achievement. That play, which was commissioned by the Italian government for the 1975 Festival of Two Worlds in Spoleto, fused highly stylized interpretive dances, choreographed by Talley Beatty, and rousing gospel music, composed by Micki Grant and Alex Bradford, into a series of musical tableaux. Following its six-week engagement in Spoleto, *Your Arms Too Short To Box With God* opened at the Urban Arts Corps Theater, where it was "discovered" by Frankie Hewett, the theatrical producer, who took the production to Washington, Chicago, and Philadelphia, and finally to the Lyceum Theater on Broadway. On the whole, critics were enchanted by its fluid, decorative staging and by its exultant performances, though a minority, including Walter Kerr of the New York *Times*, had reservations about its lack of a sustained narrative. *Your Arms Too Short To Box With God* ran at the Lyceum for over a year, winning three Tony nominations, including a second for Vinnette Carroll as best director of a musical. After a successful national tour, the show twice returned to Broadway, most recently in 1982, but that latest incarnation, which was "jazzed-up" to suit its new principals, according to Clive Barnes, was short-lived.

Vinnette Carroll and Micki Grant were less successful with their new version of *But Never Jam Today*. Retitled *Alice*, the show closed in out-of-town tryouts in 1978, after critics complained that the "shotgun marriage of black hipness and Victorian gentility," to quote the Philadelphia *Inquirer's* William B. Collins, was labored and flat. Undeterred, Miss Carroll put it back into workshop production. With the original title restored, and with a new score by Bob Larimer and Bert Keyes, the musical finally opened on Broadway in August 1979, but reviewers were largely unimpressed, and the show closed after only a brief run.

Vinnette Carroll's most recent contributions to the repertory of the Urban Arts Corps, renamed the Urban Arts Theater in 1980, include a musical adaptation of Eugene O'Neill's *Desire Under the Elms* and the revues *What You Gonna Name That Pretty Little Baby?* and *When Hell Freezes Over, I'll Skate*. Because she has been criticized for her emphasis on musicals, Miss Carroll defended her position in an interview for the New York *Times* (December 19, 1976): "The chief reason that I do so many musicals is that white producers won't pick up anything intellectual by us, no matter how good it is. They only want the singing and the dancing. It's where the quick money is." Among the Urban Arts Theater's nonmusical offerings in the past few years were such contemporary classics as Sartre's *The Flies*, Athol Fugard's *Sizwe Banzi Is Dead*, and Harold Pinter's *The Collection*. To discover and encourage young playwrights, Miss Carroll also presented, among dozens of new works, Carlos Felipa's *Requiem Por Yarini*; *The Last Street Play*, by Richard Wesley; Mustafa Matura's study of tyranny *Play Mas*; John Patrick Shanley's *Saturday Night at the War*; and *The Incarnations of Reverend Goode Blacque Dresse*, which was written and directed by Garland Lee Thompson.

Although she has devoted most of the past twenty years to directing, Miss Carroll has not completely neglected her acting career. She gave a critically acclaimed performance of Sojourner Truth, the black abolitionist and feminist, in the 1974 CBS-TV special *We the Women*, and in the mid-1970's she appeared as a West Indian doctor in several episodes of *All in the Family*. She was awarded an Emmy for *Beyond the Blues*, her provocative dramatization of selections by such black poets as Langston Hughes and Countee Cullen, which was telecast by WCBS-TV in February 1964. Her film credits include small parts in *Up the Down Staircase* (Warner Brothers, 1967) and *Alice's Restaurant* (United Artists, 1969), and the supporting role of Martha Richard in *One Potato, Two Potato* (Cinema V, 1964), an examination of the effects of a mixed marriage on the families involved.

Nearly six feet tall, Vinnette Carroll is an imposing and statuesque figure, but interviewers have invariably found her to be disarmingly unaffected, with an earthy sense of humor and a contagious laugh that lightens her baritone voice. She works out every morning at a health club near her Manhattan apartment before going to her office in the Urban Arts Theater complex and lists horseback riding, driving sports cars, and building furniture as her hobbies. Miss Carroll, who has never married, is the adoptive mother of Clinton Derricks-Carroll, an actor.

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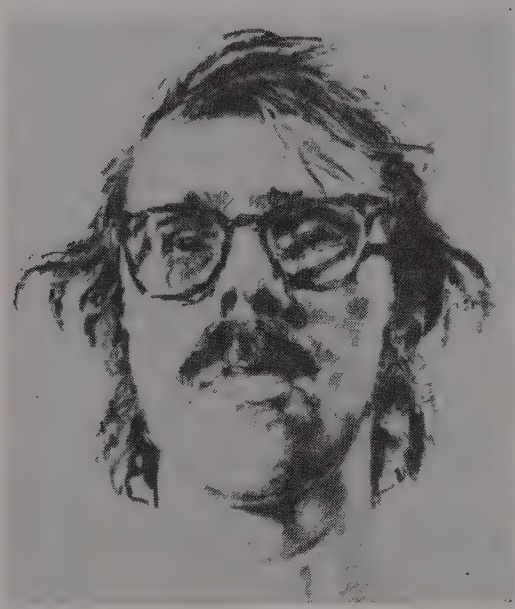

Close, Chuck

July 5, 1940- Painter. Address: b. c/o Pace Gallery, 32 E. 57th St., New York City, N.Y. 10022; 89 W. 3d St., New York City, N.Y. 10012; h. 101 Prince St., New York City, N.Y. 10012

All of Chuck Close's paintings are portraits, some of them so greatly overscaled that they disorient their viewers, who only from a distance can recognize a human head and shoulders and, when drawn nearer, find that the building blocks of the picture are abstractions. Painting the photographs alone of his subjects—not models or sitters from life—he transfers the images fixed by the camera onto his enormous canvases by various creative means that call attention to the working process itself and demonstrate that how a picture is made affects how it is perceived. Although Close is often tagged a photo-realist, his intense interplay of the abstract and the figurative shows that his aesthetic alliances are not so restricted, as do his insistence upon minimal means and his application to portraiture of the "all-overness" that distinguishes the composition of some abstract expressionists. A major traveling retrospective, "Close Portraits," which opened at the Walker Art Center in Minneapolis in the fall of 1980, notably increased an appreciation of Close's work in the United States. His portraits have also been seen widely in group shows and in one-man shows in France and West Germany, and he has a cult following in Japan.

The only child of Leslie Durwood and Mildred Emma (Wagner) Close, Charles Thomas Close was born in Monroe, Washington on July 5, 1940. "Chuck" became part of his professional name by accident many years later, when, about the time that he was attracting the attention of the art world, one of his students happened to substitute "Chuck" for the initials "C.C." on photographs being sent to an art magazine. As a boy Close suffered from a blood disease that prevented him from taking part in sports. That condition probably favored an interest in art that from the age of five he showed in drawing and that his parents encouraged. In an interview with Barbaralee Diamonstein for *Artnews* (Summer 1980) he spoke admiringly of his father as an inventive and resourceful man: "He made me things—toys from scratch, whole bicycles from scratch." After the death of his father, when the boy was eleven, his mother supported his efforts to become an artist.

On a visit to Seattle at the age of fourteen, Close saw some of the work of the abstract expressionist Jackson Pollock. His immediate reaction, when he reached home, was to drip paint over his own pictures. Abstract expressionism remained the dominant style in American art during the years of Close's extensive academic training. He studied at the Everett Community College in Everett, Washington from 1958 to 1960, the Yale Summer School of Music and Art in Norfolk, Connecticut in 1961, and at the University of Washington School of Art, from which he obtained his B.A. degree in 1962. During the next two years he attended the Yale University School of Art and Architecture, which awarded him a B.F.A. degree in 1963 and an M.F.A. degree in 1964. From New Haven, which was a center of activity in American art during his years there, he went to Austria to study on a Fulbright grant in 1964–65 at the Akademie der Bildenden Künste in Vienna.

The early years of Close's teaching career, on the faculty of the University of Massachusetts in Amherst from 1965 to 1967, coincided with a change in direction in his artistic development. As a student he had been praised for his "good hand" and "good sense of color" in paintings of biomorphic shapes, or otherwise unrecognizable images, executed in the abstract expressionist manner. "I was really disgusted with the paintings I'd been making and I was really disgusted with my education," he has recalled, as quoted in *Art in America* (November 1972). Although he loved to paint, he recognized his canvases as being "full of personal cliché marks, very eclectic and full of these pat color solutions."

Resolved to break entirely with his past style and habits of work, Close turned from abstraction to figuration, for which he made photographs his subject, much as pop artists had appropriated "ready-made" objects of everyday life—and printed representations of them—for their images. He began his experiments in Amherst and continued them in New York City, to which he moved in 1967. They included a twenty-two-foot horizontal picture of a reclining nude woman, whom he painted realistically in color from photographs. But the effect that he sought evaded him at first. "I wanted to get away from 'hot' subject matter and I wanted bigger scale, so I decided to focus on some [one] part of the body. The head seemed an obvious choice," he explained to Lisa Lyons, who wrote an essay on his work for the catalogue of his Walker Art Center exhibition.

Close's first picture in the format that became distinctly his own was his *Self-Portrait* of 1968, a nine-by-seven-foot canvas on which he worked for four months, painting from a photograph that he had taken of himself. It was an unflattering view of a somewhat insolent and unkempt young man, whom the artist came to think of as "him." "I wanted to make large, aggressive confrontational images that knock your socks off," he told Grace Glueck of the New York *Times* (June 10, 1981). "I also wanted to rip the photo image loose from its normal context." He achieved both of those objectives partly through scale. The size itself of his paintings is not unusually large when compared to that preferred by many abstract expressionists and pop artists, but with man the measure of all things, the difference in dimension between the life-size human head and Close's billboard-size configurations is what knocks the socks off the viewer.

In rebelling against his former ways of making pictures, Close disavowed what he called the "mindless self-gratification" of some abstract expressionists. He was determined to become an artist whose purpose was neither self-indulgence nor therapy, but communication. The disciplines that he imposed upon himself included the rule that he use only the shapes that appear in the photograph, faithfully recording even blurs and spatial distortions. The photograph, for example, from which he made his first self-portrait had mechanical flaws. Since the lens of the camera and the human eye differ in what they "see," once he had restricted himself to the information contained in the photograph, Close began using shapes that he had been unaware of earlier. Paradoxically, moreover, as he observed in a seminar lecture that he gave in Washington in the early 1980's, "one of the nice things about limitations is that the more they close down, the more things open up."

To force himself to paint differently than he had in the past, when he had sought aesthetic effects through color combinations, Close confined himself in his early portraits to black and white. Using an air brush, he sprayed thinned black acrylic paint directly on gessoed canvas. The immediacy of his method was part of his effort to translate a photograph into a painting by the most economical means. "I got involved," Barbaralee Diamonstein quoted him as saying, "with the notion of the least amount necessary to do something." No longer needing to create his own images, or shapes, he devoted his ingenuity to "how to do it."

Close's means of magnifying his photograph—four by five inches or eight by ten inches—many times its original size was the grid. He divided the photograph and the canvas into an equal number of squares and transferred the contents of each unit, one by one, from the smaller surface to the larger. The painstaking, often monotonous ordeal that the artist imposed upon himself enabled him to overcome the "laziness," "sloppiness," and "nervousness" that he believed to be his "nature." When he works on his gigantic portraits, Close moves up and down and across his canvas by operating a Big Joe forklift to which a plywood booth is attached. His mobile platform is equipped with a television set whose soap operas and game shows, requiring no concentration, provide a companionable audible background for his studio work day, which typically lasts from 8:30 A.M. to 4:00 P.M.

After he had finished his 1968 self-portrait, Close developed and refined his means and procedures through a series of black and white portrait heads. For his paintings he has always used only photographs of his friends and relatives, full-front mug shots selected, it would seem, for blandness of facial expression. Explaining why he chose portraiture, Chuck Close said in a statement for *Contemporary Artists* (1977), "I wanted to paint something that people cared about—a face contains very specific information that people can sense is either right or wrong. That keeps me on my toes." But although he preferred the faces of friends rather than strangers, he insisted upon approaching them without sentimentality, interpretation, or "editorial comment."

Among the friends who sat for the photographs of Close's early portraits were the composer Philip Glass, the opera designer Bob Israel, and the artists Richard Serra, Joe Zucker, and Nancy Graves. Close exhibited his nine-by-seven-foot black and white portraits—or "stolen images," as he has referred to them—at his first solo exhibition in New York City, at the Bykert Gallery, in 1970. As much disconcerted by the huge paintings as were many of the art critics, Close's sitters, with one exception, tried to alter the way they looked after seeing their portraits. The exception was Joe Zucker, who for the occasion had changed his hair style and certain other aspects of his image before he was photographed.

In the spring of 1970, feeling that he had sufficiently explored the mechanical possibilities of black and white portraits, Close decided to return to color. The sitters for his early color portraits—acrylic paint on gessoed canvas—included his father-in-law, Nat Rose, and the painters Kurt Floeter, Susan Zucker, and John Roy. Instead of mixing his pigments on a palette, as he had done in his student days, Close simulated the color separation process used in mechanical printing. He painted the entire canvas with three colors—red, blue, and yellow—one layer over the other. "The relative proportions of these three colors and their relative densities as they are superimposed on each other determines the nature of the color in any area of the painting," he explained in a brief article on his work for the New York *Times* (October 31, 1976).

So laborious and time-consuming was the technique of Close's so-called "continuous tone painting" that he spent more than a year on some of his color portraits. But the satisfaction for him in working from color separations was that the process accommodated so well his objective of "all-overness," that is, of giving the same importance to all parts of the painting. Referring to Jackson Pollock's centerless canvases, Close said in his Washington seminar, "I was trying to bring some aspect of that sense of American image, 'all-overness,' to portraiture."

"All-overness" continued to prevail as Close went on to "recycle the image," as he put it—to invent new means of transforming the same photographs into paintings. From time to time new faces also appeared. He expanded his media to include watercolor, pastel, ink, oil, mezzotint, and etching. In the early 1970's he began to make visible the substructure of the grid, which he had concealed in his continuous tone paintings. After surfacing in drawings and then tentatively in the 1972 mezzotint *Keith*, the grid asserted itself in a series of dot pieces that Close began in 1973. He created complex portraits from gray dots of equal size that varied only in pigment density, allocating the same number of dots to each square of canvas so that no area of the surface was treated as being of greater interest than another. In variations on his dot method he also produced gridded portraits in watercolors and multicolored pastels.

The grid, moreover, dominated some portraits of Close's fingerprint series, the first of which he completed in 1978. For *Robert/Fingerprint* of that year he built an image from the repeated abstract impression of his finger, which he inked over and over again on a stamp pad. Whether applied within a grid, as in *Phil/Fingerprint 1978*, or at random, as in *Large Phil Fingerprint/Random 1979*, Close's fingerprint technique manifests his interest in making process itself part of the content of his picture and in involving himself directly in that process.

With his resumption of oil painting in the early 1980's, after some twenty years of using other, generally less exciting, materials, Close's sense of involvement intensified. When, in April 1981, his traveling retrospective reached the Whitney Museum in New York City, it contained several works that he had not yet completed at the time of the show's opening in Minneapolis the preceding fall. One of them was his large gridded oil painting *Stanley*, which Hilton Kramer of the New York *Times* (April 19, 1981) appraised as "quite the best painting that Mr. Close has yet produced." In his 1983 show at the Pace Gallery in New York City, where he had exhibited his work since 1977, Close introduced, along with new fingerprint paintings, a series of portraits in which the head and shoulders emerge from increments of handmade paper chips of varying tones of gray collaged to the canvas.

John Perreault, who wrote the catalogue essay for the 1983 Pace exhibition, maintained that Close was "the purist of the Photo-Realists." But since his way of painting had developed from restrictions that he had imposed upon himself, Close insisted upon independence from the New Realism aesthetic movement, which began to gain notice in the early 1970's, just as he did. "Photo realism is a bag I am not comfortable to be in," Barbaralee Diamonstein quoted him as saying in 1980. Because of his use of the grid as subject matter in his paintings and his predilection for mechanical means, art critics have pointed to his affinity with minimalists like Sol LeWitt.

Reviewing a 1979 exhibition of Close's work, Kramer wrote in the New York *Times* (November 4, 1979) of drawings and other smaller portraits where he made the grid explicit, "Although still distantly based on Photo-realist materials, the element of abstraction and 'system' now dominates to such an extent that the result can scarcely be said to belong to Realism in any meaningful sense." Kramer later observed that *Stanley* as a painting "has more in common with certain modes of painterly abstraction" than with the photo-realist portraits of Close's earlier period. "*Stanley* is a sensational painting," Wallach told *Newsday* readers, "with areas of abstraction that are pure poetry, and colors worthy of Monet's garden."

Among the more than sixty-five portraits that Close's 1980–81 retrospective comprised was a group of experimental photographs resulting from his work in 1979 with new Polaroid cameras at the Hayden Gallery of the Massachusetts Institute of Technology and at the Boston Museum of Fine Arts. For one of these unusual photographs, *Self-Portrait/Composite 1979*, Close aligned nine twenty-four-by-twenty-inch sections to form a gridded image of his face. "It used to be that my paintings were affected by photographs," he pointed out in his interview with Grace Glueck; "now photographs are affected by my paintings."

For practical reasons related mainly to their size, some 80 percent of Close's large portraits are in public collections. Before his work became commercially successful, he made his living by combining teaching with painting. He taught at the School of Visual Arts in New York City from 1967 to 1971, at New York University from 1970 to 1973, at the University of Washington in the summer of 1970, and at the Yale Summer School of Music and Art in 1971–72. His awards include a grant from the National Endowment for the Arts in 1973.

His horn-rimmed glasses, neatly trimmed beard and moustache, and receding hairline make recognition fairly easy in Chuck Close's recent self-portraits. He is a slender man with a height of six feet three inches. His wife, the former Leslie Rose, whom he married on December 24, 1967, is a horticulturalist and landscape architect. They have one daughter, Georgia Molly, who managed in her father's portraits of her to elude the banal expression that he captures in most of his other portraits. The Closes have homes in Manhattan's SoHo district and East Hampton, Long Island. "A natural-born interviewee," Thomas B. Hess wrote of Close in *New York* (May 30, 1977), "he's as charming and chatty as his art is tough and mute."

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Corman, Roger

Apr. 5, 1926- Motion picture producer, director, and distributor. Address: b. New World Pictures Inc., 11600 San Vicente Blvd., Los Angeles, Calif. 90049

In his twenty-eight-year career as an independent filmmaker, Roger Corman has made more than 200 motion pictures that highbrow reviewers generally revile but average moviegoers obviously enjoy, for he has lost money on only a handful of ventures. Because of his enormous success as the producer or director—or both— of an unbroken string of lucrative low-budget exploitation films, Corman was often belittled as the "king of schlock," but his decision to expand his operations at New World Pictures Inc., which he founded in 1970, to include the distribution of foreign "art" films has mollified even his severest critics. As president of the largest and, according to some reports, most profitable motion picture production and distribution company in the United States, Corman discovered and nurtured promising young talent. Among the graduates of his unofficial film school are Jack Nicholson, Francis Ford Coppola, Peter Bogdanovich, and Martin Scorsese. Corman sold New World Pictures in 1983 to return to full-time filmmaking.

Roger William Corman was born in Detroit, Michigan on April 5, 1926, the older of the two sons of William Corman, a well-to-do civil engineer, and Ann (High) Corman, a legal secretary. His brother, Eugene Harold, is also a motion picture producer. In about 1940 Roger Corman moved with his family to California, where he attended Beverly Hills High School. There he first became interested in films. "There was no way I *couldn't* be interested in movies, growing up where I did . . . ," he told Ed Naha in an interview for Naha's book *The Films of Roger Corman: Brilliance on a Budget* (1982). "Movies just fascinated me." Preoccupied with fantasy and horror, he devoured the tales of Edgar Allan Poe and countless issues of *Astounding Science Fiction*.

Following his graduation from Beverly Hills High School, Corman enlisted in the United States Navy and served for the duration of World War II. Largely to please his father, who had always disapproved of his son's bookishness, Corman then enrolled at Stanford University as an engineering major. He took his A.B. degree in engineering in the late 1940's and immediately accepted a position with U.S. Electric Motors, an industrial engineering firm in Los Angeles. Realizing that he was not cut out for an engineering career, he resigned just four days later.

After doing a stint as a messenger boy for Twentieth Century-Fox, Corman decided, in 1950, to take advantage of the remaining six months of free education to which he was entitled under the G.I. Bill. He spent a term studying English literature at Oxford University and then moved on to Paris for a few months before returning, in 1951, to California. "For two years after I came back to Los Angeles, I was a bum," Corman told Bill Davidson in an interview for a New York *Times Magazine* profile (December 28, 1975). "I knocked around from 1951 to 1953, trying to figure out what I was going to do with my life. I also starved a lot. I worked just long enough to qualify for unemployment and then I'd quit and collect from the government." Among other jobs, he worked as a stagehand at a local television station and as a manuscript reader for a Hollywood literary agency, where one of his tasks was to read and evaluate screenplays. "I saw all the crap that was coming in from guys who were writing scripts for 'B' movies," he told Davidson. "I said to myself that this looked like an easy way to make a buck, so I sat down and spent a lot of nights doing a script called *Highway Dragnet*." Corman's employer eventually sold the script to Allied Artists for $4,000.

When *Highway Dragnet* was released in 1954, it was recognized by critics as a "sleekly made" and "rather well done" entry in the action-adventure field. Corman, who had acted as its associate producer, used his modest profits, supplemented by money borrowed from family and friends, to produce his first feature independently, *The Monster From the Ocean Floor* (Lippert Pictures, 1954), about a marauding giant squid. Unwilling to wait the year or more that it would take to accumulate enough income from box-office receipts to finance more films, Corman struck a deal with the newly formed distribution company American International Pictures (AIP). In return for cash advances, which AIP raised by securing future booking commitments from motion picture theatre franchisers, Roger Corman Productions agreed to make "a series" of motion pictures.

From 1955 through 1960 Corman produced or directed for AIP some thirty-two movies, turning out eight films in 1956 alone. All were budgeted at less than $100,000 and all were completed on tight production schedules, often of two weeks or less. Within those narrow restrictions, Corman tackled a variety of genres. Starting with Westerns, the perennial low-budget favorite, he made *Five Guns West* (1955), his first directing credit, and followed that up with *Apache Woman* (1955), *The Oklahoma Woman* (1956), and *The Gunslinger* (1956), among others. He soon moved on to horror and science fiction features, such as *Day the World Ended* (1956), *It Conquered the World* (1956), *The Undead* (1957), *Night of the Blood Beast* (1958), and *She-Gods of Shark Reef* (1958). By his own admission, Corman's biggest problem during the early years of his film career was "simply gaining a knowledge of the film medium." "It was all 'learn while you work . . . ,'" he told Ed Naha. "Working independently, I didn't even have the benefit of being affiliated with a major studio and getting advice and instruction from different heads, directors, producers, and writers."

To maximize his box-office revenues, Corman soon learned to cash in on the latest trends and exploit headline news. For example, the day after the Soviet Union launched Sputnik, the first artificial earth satellite, in October 1957, he came up with the idea for *War of the Satellites* (Allied Artists, 1958), a "space-action" melodrama, and he began work on the first in his popular rock music-teen rebellion series, which included such motion pictures as *Rock All Night* (AIP, 1957), *Teenage Doll* (Allied Artists, 1957), and *Carnival Rock* (Howco International, 1957), while Elvis Presley's enormously successful *Jailhouse Rock* was still making the rounds of movie houses and drive-ins. Adolescents, who make up an estimated 75 percent of motion picture audiences, flocked to Corman's films in such droves that the trade newspaper *Variety* invariably predicted solid box-office prospects no matter how disparaging its reviews.

Corman scored his first critical success with *Machine Gun Kelly* (AIP, 1958), a hard-boiled gangster movie starring Charles Bronson in the title role. "It was a solid film and got good reviews in the United States," Corman recalled to Naha. "It got raves in Europe. The critics in Paris loved it. . . . At this time, in terms of artistry, of being a director who was being taken seriously, I felt that I was finally starting to wake up. I began to open up a little bit more." On the strength of that achievement, Corman was hired by Twentieth Century-Fox to direct *I, Mobster*, about the rise and fall of a gangland boss. Although Corman has since dismissed the film as ineffective, largely because of its weak script, the reviews at the time of its release, in 1959, were generally favorable.

Continuing at his breakneck pace, Corman mixed horror and humor in *A Bucket of Blood* (AIP, 1959), which was described by a reviewer for *Variety* as a "sixty-six-minute joke compounded of beatniks and gore." Shot in five days "partially just to have fun," as Corman put it, the picture turned out to be a solid box-office hit. Corman quickly completed two more black humor films: *The Little Shop of Horrors* (Filmgroup, 1960), a spoof of monster movies photographed in two days and a night "to break a record," and *The Creature From the Haunted Sea* (Filmgroup, 1960), a last-minute byproduct of two other films—*The Battle of Blood Island* (Filmgroup, 1960) and *The Last Woman on Earth* (Filmgroup, 1960)—Corman was then shooting in Puerto Rico.

Increasingly bored by low-budget quickies, Corman persuaded AIP to finance a more ambitious project: a film version of Edgar Allan Poe's masterpiece of the macabre "The Fall of the House of Usher." Working for the first time in technicolor and with the unaccustomed luxury of a fifteen-day shooting schedule, Corman was able to devote more attention to atmosphere and style. Heavily promoted by AIP, *House of Usher* (1960) was so successful that it spawned a series of gothic horror films based on Poe's stories, most of them starring Vincent Price, Boris Karloff, Basil Rathbone, or Peter Lorre. Cinema historians rate *The Masque of the Red Death* (1964) and *The Tomb of Ligeia* (1964), both filmed in England, as the best of Corman's eight-film Poe cycle.

With his position in commercial filmmaking assured, Corman strayed from his usual course to make *The Intruder* (Pathé American, 1962), a grim study of racial prejudice and social injustice. This was Corman's first "message" film, and he financed it himself after every major studio, wary of the explosive subject, turned it down. Based on Charles Beaumont's novel of the same name, *The Intruder* is the story of a rabble-rousing racist, played by William Shatner, who stirs up violent opposition to court-ordered school desegregation in a small Southern town. As Arthur Knight noted in his commentary for the *Saturday Review* (February 10, 1962), the film owes much of its raw power to the fact that Corman shot it on location in Missouri and cast townspeople who were often hostile in supporting roles. "This portrait of a sleek, sick, power-hungry demagogue is not quickly forgotten . . . ," Knight wrote. "If not all the performances are up to this level, if some of the writing seems forced and melodramatic, the real people and the real settings serve as a constant reminder that this is not a charade."

Denied the industry's Production Code Seal for its realistic use of the word "nigger," *The Intruder* was refused by all but a few movie houses. Consequently, it was doomed to obscurity despite recommendations from Knight, Bosley Crowther, and several other influential film critics. It was Corman's first financial failure. "I was devastated," he told Ed Naha. "I decided, then and there, that I would never again make a movie that would be so obviously a personal statement."

Anxious to try his hand at making "big movies," to use his words, after a decade of tight shooting schedules and shoestring budgets, Corman signed a contract with Columbia Pictures in the mid-1960's, but when Columbia immediately tried to saddle him with a low-budget project, he balked. He eventually returned to AIP, under his own conditions, to make *The Wild Angels* (1966), a graphically violent account, photographed in cinema vérité style, of a motorcycle gang on a rampage, with Peter Fonda in his first leading role as the quintessential counter-cultural hero. Denounced by American critics as "vicious," "brutal," and "irresponsible," the controversial film was better received in Europe, where it was the official United States entry in the 1966 Venice Film Festival. As might be expected, the resulting furor only aroused more interest in the picture at home. Completed for just $360,000, *The Wild Angels* eventually grossed over $25,000,000.

Corman continued his exploration of contemporary youth culture with *The Trip* (AIP, 1967), starring Peter Fonda as an earnest, wholesome television director who takes the hallucinogenic drug LSD during a crisis in his personal life. The critic Judith Crist complained that the film, which became an instant cult hit, was little more than an "hour and a half commercial for LSD." Other reviewers, however, appreciated *The Trip*'s dazzling and imaginative visual effects as proof of Corman's "genuine filmic sense," to quote Hollis Alpert of the *Saturday Review* (September 2, 1967). Other youth-oriented motion pictures produced or directed by Corman for AIP during the late 1960's include *Devil's Angels* (1967), *The Wild Racers* (1967), and *Gas-s-s! or It Became Necessary to Destroy the World in Order to Save It* (1970), a psychedelic thriller about the accidental release of a gas that is lethal to everyone over the age of twenty-five.

Since the beginning of his career Corman had kept his labor costs down by hiring unknown actors and actresses, among them Jack Nicholson, Ellen Burstyn, Ron Howard, Bruce Dern, and Robert De Niro, and by recruiting recent film school graduates unable to find work with the major studios. One of his first assistants was Francis Ford Coppola. Fresh from UCLA, Coppola worked in various capacities on the production of such Corman films as *The Tower of London* (AIP, 1962), *Battle Beyond the Sun* (AIP, 1962), *The Young Racers* (AIP, 1963), and *The Terror* (AIP, 1964). Coppola made his debut as a director, under Corman's supervision, with *Dementia 13* (AIP, 1962), a chilling tale of axe murders. The ever-lengthening roll of Corman alumni also includes Gary Kurtz, the producer of the smash hits *Star Wars* and *The Empire Strikes Back*, Robert Towne, who won an Academy Award for his screenplay for *Chinatown*, and the directors Martin Scorsese and Peter Bogdanovich.

While his protégés prospered, Corman's own career as a director went into a slump. His *Bloody Mama* (AIP, 1970), a lurid account of the life of the notorious outlaw Kate ("Ma") Barker (Shelley Winters), whose murderous brood terrorized the Midwest in the 1930's, was widely criticized, especially in Great Britain, for its excessive violence, and the film opened in London only after the distributor made the extensive cuts demanded by the British film censorship office. It was at about that time Corman began to have "uneasy feelings," to use his words, about directing. "I was losing control of my films . . . ," he explained to Ed Naha. "Everybody was second-guessing me and I was sick of it."

Although he would direct one more film—a muddled World War I adventure called *Von Richthofen and Brown* (United Artists, 1970)—Corman withdrew from active filmmaking in 1970 to form New World Pictures Inc., a production and distribution company. At first, he confined himself to low-budget, high-profit exploitation films geared to drive-in moviegoers who, at the time, constituted the largest percentage of the independent producers' audience. To the surprise of industry insiders, every motion picture released by New World Pictures in its first few years of operation, among them *Women in Cages* (1971), *The Velvet Vampire* (1971), *Lady Frankenstein* (1972) and *Night Call Nurses* (1972), showed a profit.

In a deliberate attempt to modify his image as a purveyor of drive-in dreck, Corman branched out into the distribution of quality foreign movies in 1972. Contending that the so-called "art films" had for years been "mishandled by tired men with too much respect," he used mass-marketing techniques to put into neighborhood movie houses such foreign motion pictures as Ingmar Bergman's *Cries and Whispers* (1972) and *Autumn Sonata* (1978), François Truffaut's *The Story of Adele H.* (1975) and *Love on the Run* (1979), Federico Fellini's *Amarcord* (1974), Akira Kurosawa's *Derzu Uzala* (1978), Bruce Beresford's *Breaker Morant* (1980), and most recently, Werner Herzog's *Fitzcarraldo* (1982).

By 1980 foreign films accounted for fully 20 percent of New World's sales, but the company's list of releases is long and varied, ranging from fast-paced adventures, such as *Deathsport* (1978) and *Shogun Assassin* (1980) to inspiring family features like *A Hero Ain't Nothin' But a Sandwich* (1979) and *The Prize Fighter* (1980) to the rock documentary *The Kids are Alright* (1979). Recently, Corman has turned his attention to science fiction. *Battle*

Beyond the Stars (1980), New World's answer to *Star Wars* and, at a budget of $5,000,000, Corman's most expensive undertaking to date, was a box-office bonanza, both at home and abroad, and contributed substantially to the production company's reported 1980 annual gross income of $55,000,000. Finding that he "had to gamble more and more of [his] own money to get the same profits," as he put it in an interview for *Forbes* magazine (February 28, 1983), Corman began scouting around for outside investors. In February 1983 he decided instead to sell New World Pictures to a trio of producers—Harry Evans Sloan, Larry Thompson, and Lawrence Kuppin—for a reported $16,500,000. Corman also negotiated a two-year contract with the new owners. Under the terms of the contract, he agreed to produce films exclusively for New World Pictures for one year, then serve as a consultant.

To Peter Preston, who interviewed the filmmaker for a *Guardian* (January 24, 1964) profile, Roger Corman embodied the "lean, leathery, archetypal sort of ageless American who lounges and grins with professional grace." Virtually the only hint that the tall, slender Corman is approaching his sixtieth year is the gray hair at his temples. He keeps in trim by playing tennis and watching his diet. In his off-hours, he reads and attends the ballet. In the early 1970's Corman married Julie Halloran, a former researcher for the Los Angeles *Times* who has since produced several films for New World Pictures. The Cormans and their three children, Catherine Ann, Roger, and Brian, make their home in Pacific Palisades, an affluent Los Angeles suburb.

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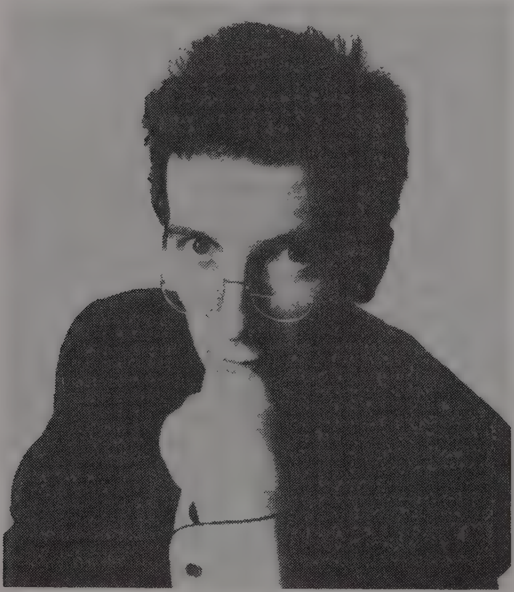

Costello, Elvis

1954- British singer; musician; songwriter. Address: b. c/o Columbia Records, 51 W. 52nd St., New York City, N.Y. 10019

The "New Wave" of British rock music that crested in the late 1970's was high in power but short in duration, because most of its raging exponents lacked the craft to match their intensity. The preeminent exception was the anhedonic composer, singer, and guitarist Elvis Costello, the angriest young man of the lot, but also the most erudite and protean in his command of the pop and rock traditions and the most talented and original in creating songs in those traditions—terse compositions with ingenious harmonic modulations, daring melodic intervals, and lyrics fanged with misanthropic wit. Costello began his rise to international stardom with the albums *My Aim Is True* (1977), *This Year's Model* (1978), and *Armed Forces* (1979). The tracks on those LP's, from "Watching the Detectives" to "Two Little Hitlers," were volatile in their political ambiguity, filled with violent imagery relating to frustration in love and resentment against domination in all its forms, from the little murders that lovers commit to the totalitarian tendencies of the welfare state. After experiencing an artistic and commercial slump for some two years, a mellower and less alienated Costello hit his stride again with the albums *Imperial Bedroom* (1982) and *Punch the Clock* (1983), which included "Everyday I Write the Book," his first single to become an American *succès fou*. Having escaped the aggressive image in which he was trapped, he is aware that he may have lost "some of the edge that bloody-mindedness gives you."

Elvis Costello is the professional name of Declan Patrick McManus, who was born in London, England in 1954, the only child of Ross McManus, the British big-band singer, trumpeter, and cabaret performer. The first half of Declan McManus' sobriquet is an obvious, brash allusion to the late "King of Rock 'n' Roll," Elvis Presley. The surname was borrowed from the maternal side of McManus' family, the Costellos, Irish Catholics who settled in Liverpool, England. On the paternal side the line of descent was also Irish Catholic, from Ulster.

Growing up in working-class neighborhoods, Declan McManus attended schools—mostly Catholic—in London and in Liverpool, where he went to live with his mother after his parents divorced, when he was midway through secondary school. His father, then singing with the Joe Loss Orchestra, routinely received free copies of the hit recordings of the day and passed them on to his son. "I was just into singles, whatever was on the radio —the Kinks, the Who, Motown. It was exciting . . . ," Costello recalled in an interview with Greil Marcus for *Rolling Stone* (September 8, 1982). "I was in the Beatles' fan club when I was eleven; I used to buy the magazines." Drawn to the songs of Lee Dorsey and the music that later became known, in the immediate pre-punk period, as pub rock, he was initially prejudiced against the "old hat" rock 'n' roll exemplified by Buddy Holly and Chuck Berry, and he was "never very taken" with psychedelic music. "My dad went a bit psychedelic around the edges, about 1968. He grew his hair quite long; he used to give me Grateful Dead records, and *Surrealistic Pillow*. I'd keep them for a couple of weeks, and then sell them at the record exchange and buy Marvin Gaye records. When I went to live in Liverpool I discovered everyone was still into acid rock—and I used to hide my Otis Redding records when my friends came around. I didn't want to be out of step. To the age of sixteen it's really crucial that you're *in*—and I tried hard to like the Grateful Dead or Spirit." Even today, he would "much rather any day go and see NRBQ [New Rhythm and Blues Band] playing in a bar" than he would "the most illustrious of our punk groups in England." The greatest influences on Costello were, in his words, "either R & B or white acts influenced by R & B," especially Van Morrison and Roy Danko of The Band.

McManus, as he was then known, began his career as songwriter, singer, and guitarist while still in secondary school, performing his earliest compositions ("dreadful songs," as he remembers them) solo in small folk clubs. After graduating from secondary school, while working days as a computer operator, he performed with a group in a small club near the famous Cavern in Liverpool. As a fan, he frequented the Cavern, and at its bar one night he met the guitarist-composer-singer-producer Nick Lowe, who was doing a Cavern gig with his group, Brinsley Schwarz. He became a friend of Lowe and, briefly, a roadie with the Brinsleys. In visits to London, he used to sleep on the floor in Lowe's flat.

In 1974 McManus moved to London. While supporting himself as a computer operator at an Elizabeth Arden cosmetics factory in West London, he formed the group Flip City, which got nowhere with an unfocused bar-band mixture of rock 'n' roll, rhythm and blues, and country music. Feeling "trapped in mediocrity," he went out on his own again, performing solo in such clubs as the Nashville Room, "trying to put his songs across" and "to develop an original style." Looking back, he sees most of his compositions of the mid-1970's as "raw" and "rather precious," "showing-off songs" with "a lot of chords." Many of the songs had a ragtime feel that Costello picked up from Randy Newman, whose quirky piano chord changes he tried to emulate on the guitar.

The emulation, McManus realized, missed its intended mark. What he failed to realize until later was that the actual result, the "convolutions" and "pretensions" to sophistication "exactly coincided with punk." "I was working," he has explained. "I didn't have the money to go down to the Roxy and see what the bands were doing: the Clash, the Pistols. I just read about them in *Melody Maker* and *NME* [*New Musical Express*] the same as anyone else. . . . I couldn't take the day off. I took enough time playing sick, taking sick time off of my job, just to make *My Aim Is True*."

Only three of the songs ultimately included on *My Aim Is True* were on the demonstration cassette that McManus hawked to record companies in the mid-1970's. With his guitar, he virtually camped out in the offices of the record companies. He did so to no avail until June 1976, when Jake Riviera, the founder of Stiff Records, a fledgling label bridging the gap between pub rock and punk, signed him enthusiastically to his roster, which already included Nick Lowe and Graham Parker. McManus' change in name to Elvis Costello was, as he has recounted, Jake Riviers's idea, a "marketing scheme" to "separate [him] from Johnny This and Johnny That." When Riviera said, "We'll call you Elvis," McManus thought "he was completely out of his mind," but he went along with the idea anyway. Barney Bubbles joined Riviera in shaping a new public image for Costello.

The first record Costello recorded for Stiff was a single, released early in 1977, on which he was backed by Nick Lowe on bass. The flip side of the single was "Radio Sweetheart"; the featured side was "Less than Zero," written by Costello in angry reaction to British complacency in the face of the resurgence of Oswald Mosley's old British Union of Fascists in the guise of the National Front and the British Movement. "They were the same old bastards [saying] 'These are the people who are the source of your problems: it's the black people,'" he pointed out to Greil Marcus. "It's the same as saying, 'It's the Jews. . . .' I'm English, but my ancestry is Irish, and they used to say the same about the Irish as well. My wife's Irish. Sooner or later, we'll probably have to leave England—because I'm sure the people of England will try and send the Irish back." He took on the National Front more bluntly, and bravely, in another 1977 single, the ominous "Night Rally," and he later performed in Rock Against Racism concerts.

"Less than Zero" was among the tracks on Costello's first album, *My Aim Is True*, cut for Stiff in the summer of 1977 with the American country-rock group Clover backing him up. Like "Less than Zero," the LP as a whole was tense with a combination of rage and nihilism on the one hand and saving, often surreal, humor and wordplay on the other. The opening track was "Welcome to the Working Week," a rocker expressing contempt for middle-class platitudes and tongue-in-cheek commiseration for nine-to-five drudges. Among the other cuts were "No Dancing," which affirmed romantic love at the same time that it mocked it; the rockabilly "Mystery Dance," the stylized sexual allusions of which he carried to a weird extreme; the lyrical "(The Angels Wanna Wear My) Red Shoes," a telling of the Faustian myth of eternal youth interspersed with poker-faced humor; and the ballad "Alison" (which would later become a hit for Linda Ronstadt), a lover's exasperated plaint.

Given Stiff's limited resources, Costello knew that *My Aim Is True* had little chance of commercial success unless a company with greater clout became interested in promoting and distributing it, especially in the United States. When CBS Records executives held their international convention at the London Hilton in July 1977, he placed himself in front of the hotel and gave a solo sidewalk concert. The police arrested him for disturbing the peace, but he achieved his purpose—a CBS contract. Issued on the Columbia label in the United States, *My Aim Is True* sold 300,000 copies, a whopping number for a debut album. The first British New Wave LP to move into the American Top Fifty, it reached thirty-second place on the *Billboard* chart and was named one of *Rolling Stone*'s Albums of the Year.

The success of *My Aim Is True* enabled Costello to quit his job as a computer operator and devote himself full-time to his musical career. He assembled his own band, the Attractions, consisting of bassist Bruce Thomas, drummer Pete Thomas (no relation), and organist Steve Nason (who assumed the punkish pseudonym Steve Naive, which has since been modified to Nieve, the Spanish word for "Snow"). Disbanding Stiff Records, Jake Riviera became Costello's manager, and Nick Lowe joined the Costello entourage as producer.

With the Attractions, Costello made debut tours of England, in the fall of 1977, and the United States, the following winter, giving the fans he had acquired with *My Aim Is True* their first chance to witness the stage persona he had developed, a characterization as deliberately odd as his new name: a gawky nerd whose appearance and manner underscored, by contrast, the vitriol of his songs, bitter, snarling rejections of the 1960's culture, the recording industry, and a succession of women. He assumed an inscrutable visage, cut his hair 1950's-style, donned Buddy Holly-type horn-rimmed glasses, and wore pencil-thin ties, loose-fitting thrift-shop jackets, and too short stove-pipe trousers. His walk to the microphone was flat-footed, his stance when performing was pigeon-toed and knock-kneed, and his movements were those of a stylized, spastic robot. Jim Miller observed in the *Rolling Stone Illustrated History of Rock 'n' Roll* (1980): "The first time I saw Elvis Costello, I was left with this impression: a puppet pretending freedom, quixotic in his passion, ironic in his presentation of self, deadpan before the assumed hollowness of everyone surrounding him—in all of these respects, I suppose, a fair sign of the times, which may explain the cheers that greeted every jerky gesture."

Miller came away "convinced" that Elvis Costello "speaks to the moment," articulating "uncomfortably common" frustrations. "Elvis Costello has created a complex and challenging character out of shared fantasies and fears," Miller wrote. "Going beyond the troubled mythology of Bruce Springsteen and the pure nihilism of the Sex Pistols, he has taken aim at the heart of our great depression. So far, his aim is all too true." The British press dubbed Costello "Mr. Revenge and Guilt" after he was quoted as saying that those were the only two emotions he understood.

In early 1978 Costello and the Attractions cut on the Radar label the single "(I Don't Want to Go to) Chelsea," an expression of Costello's fear of the destructive temptations awaiting those who achieve worldly success. It made the Top Twenty in the United Kingdom and was used on the soundtrack of the film *Americathon* (United Artists, 1979). Later in the year Radar and Columbia Records released Costello's second album, the wryly titled *This Year's Model*. Equal to *My Aim Is True* in its commercial success, *This Year's Model* was artistically tighter, with most of its tracks linked by the theme of sexual warfare, fascism in microcosm, and critics admired the intelligence of its arrangements, the sardonic wit of its lyrics, the catchiness of its melodies, and the lure of its beat. The best-known track on *This Year's Model* was "Radio, Radio," a jab at the corporate music world and the conservative Top 40 playlisting practices that have throttled creativity in popular music: "I wanna bite the hand that feeds me. . . . I wanna make them wish they's never seen me."

Costello and the Attractions jumped out of the New Wave and into the mainstream with their *Armed Forces*, a carefully recorded album, strongly influenced by the group Abba, which included the tracks "Oliver's Army," "Goon Squad," "Green Shirt," "Two Little Hitlers," "Senior Service," and "Party Girl." The title originally planned for *Armed Forces* was "Emotional Fascism," a clue to the ambiguity of many of its tracks. The trickiness of the songs was pointed up in the sharp contrast between those critics who were sure that the political and social references were almost always metaphors for intimate personal strife on the one hand and, on the other, those who, like Jim Miller, were equally certain of the converse—that on *Armed Forces* "personal relations are perceived as a metaphor for relations in society at large," that Costello's "stance may begin with private refusals, but it ends with public references." On less disputed ground was Janet Maslin, who wrote in her review of *Armed Forces* in *Rolling Stone* (March 22, 1979): "He [Costello] sings about violence with a vibrant romanticism and about love with murder in his heart." Within weeks of its release, *Armed Forces* sold 650,000 copies and rose to tenth place on the *Billboard* chart.

Unfortunately, the artistic venom of Elvis Costello the musician "started to take over" his life, with the result that he was "rapidly becoming not a very nice person," as he has confessed. In his sixty-nine-day, fifty-three-concert tour of the United States early in 1979 he alienated audiences and

American rock musicians as well as the press with his contrariness. The culmination of his hostile behavior was what he regards as "the most horrific incident of his career," a drunken argument with Bonnie Bramlett and other members of the Stephen Stills Band one night in a bar in Columbus, Ohio. Wanting "to say whatever would outrage these people the most," he used offensive racial epithets in referring to the black American musicians Ray Charles and James Brown. His remarks, duly reported in the press, created a major scandal. American radio disc jockeys took his records off their playlists, and he received approximately 150 threats to life and limb. For the duration of the 1979 tour, he was protected by armed bodyguards, and he and the Attractions did not tour the States again for two years.

The Columbus incident became for him "a terrible thing, hanging over [his] head" and "coloring" all of his subsequent work, most obviously *Get Happy!!*, the upbeat LP that he and the Attractions recorded after their return to England. "Our version of a Motown album," he pointed out to Greil Marcus. "I had the feeling people were reading my mind—but what could I do, hold up a sign that read, 'I really like black people'? Like Tom Robinson or Joan Baez? Turn myself into Steve Marriott: 'My skin is white but my soul is black'?"

The Columbia LP *Taking Liberties* (1980) was a compilation of previously unreleased masters, British album cuts, B-sides, and other songs that had not previously appeared on Costello's American albums. Among the tracks were "Ghost Train," recorded by Costello as a one-man band; a resonant, straightforward, and heartfelt version of Rodgers and Hart's "My Funny Valentine"; the domestic horror story "Stranger in the House," a tribute to the country singer and composer George Jones; the raucous "Clean Money"; "Clowntime Is Over," an outtake from the *Get Happy!!* album; and the "bubblegum music" parody "Crawling to the U.S.A." In 1980 Warner Books published the music and lyrics of Costello's songs under the title *A Singing Dictionary*.

Costello's sixth Columbia album, *Trust* (1981), comprised twenty new songs, including "Shot With His Own Gun," "From a Whisper to a Scream," "Fish 'n' Chips Paper," "Lover's Walk," "Strict Time," and "Watch Your Step." In them he ventured more widely than ever before sonically, from boogie-woogie and tribal drum beats to a waltz, without abandoning his terse musical structures. He also revealed an increasing emotional vulnerability, without losing his sense of humor regarding deceit and domination. "Good manners and bad breath will get you nowhere," he sang in "New Lace Sleeves." "She's got eyes like saucers," went one of the lines in "Big Sister's Clothes," "Oh, she thinks she's a dish." In 1981 Costello and the Attractions flew to Nashville, Tennessee to record *Almost Blue*, an all-country album consisting of vintage Nashville songs along with some Costello originals written in traditional honky-tonk style.

Imperial Bedroom (1982) recorded with full orchestra, was generally considered Costello's best album since *Armed Forces*. It evinced a new perspective embracing sympathy for human failings and a willingness to forgive. In "The Long Honeymoon" he sang compassionately about a woman who is being cheated on, and "Town Crier" showed him able to acknowledge his own shortcomings and needs with gentle humor. The "hardest song to get over" on *Imperial Bedroom*, according to Costello, was the antidrug "The Loved Ones," because "it's got such a light pop tune" while its message is a heavy one: "It's better to live [than die] in some phony romantic way like Brendan Behan or Dylan Thomas. Somebody in your family's got to bury you, you know?" Regarding such cuts as "Man Out of Time," which alluded to the periodic scandals that bring to light the decadence of the British aristocracy, Costello told Robert Palmer of the New York *Times* (June 27, 1982): "None of my songs are literally about that or any other particular event, but some of them have that flavor. The more personal songs are either imaginary scenarios, observations of other people, or observations of myself. Most of the really vitriolic songs I've written have been observations of myself."

Many critics correctly noted in the ballads on *Imperial Bedroom* a turning away from rock 'n' roll to the lyrical tradition of Rodgers and Hart, Cole Porter, and Jerome Kern, a tradition esteemed by Costello. "I do not regard *Imperial Bedroom* as a rock 'n' roll record," he told Robert Palmer. "I was making a conscious effort to remove the dominance of the beat. The important things to me are the melody, the words, the way you sing them, all the little innuendos you can get into them. And above all, the feeling behind them. I don't want to be just yelling and screaming; I'm not a wild man as such. I'm in *pop* music. Now Jerry Lee Lewis, Little Richard, those are rock 'n' roll singers. There aren't that many of them. There are a lot of pretenders—bozos dressed in silly clothes."

Costello's single "Pills and Soap" was a fair success early in 1983, and later in the same year "Everyday I Write the Book," an echoing of several oldies, including Marvin Gaye's "Let's Get It On" and the Monotone's "Book of Love," made the American charts. "Everyday I Write the Book" was included in his ninth album, *Punch the Clock*, his most accessible LP ever. Writing in the New York *Times* (September 14, 1983), Stephen Holden described "Everyday I Write the Book" as "an irresistible compendium of allusive pop hooks and verbal sharpshooting" and observed that "almost every cut on the album offers surprising textural contrasts that sound commercial but not clichéd."

Short but no longer scrawny, Elvis Costello now projects a well-fed maturity. His nasal and reedy voice has gained nuance with the years, and his phrasing is always canny. On his tours the pique for which he was once notorious has been replaced with relative amiability, generosity in obliging audiences with long sets, easier relations with promoters and those around him, and some accessibility to the press. By his wife, Mary, whom he married in 1974 and from whom he is apparently still estranged, he has a son, Matthew.

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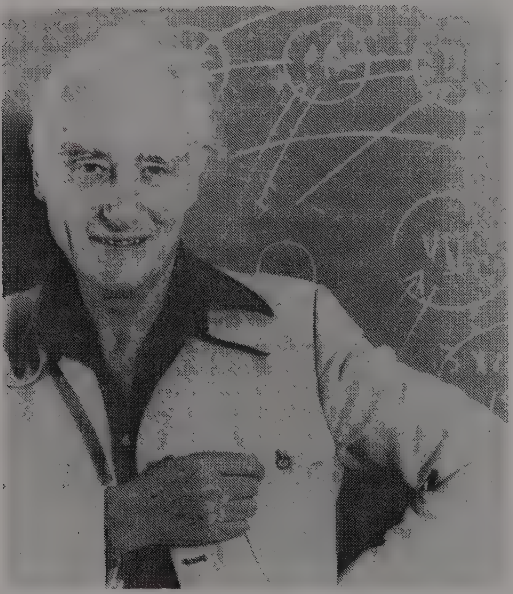

Crick, Francis (Harry Compton)

June 8, 1916– British molecular biologist. Address: b. The Salk Institute for Biological Studies, P.O. Box 85800, San Diego, Calif. 92138; h. 337 Longden Lane, Solana Beach, Calif. 92075

Francis Crick, the British molecular biologist, is best known to the lay public as the codiscoverer, with James Watson in 1953, of the double helix structure of deoxyribonucleic acid, or DNA. The Watson-Crick hypothesis, as it came to be called, has had an impact on biology comparable in scope to the revolution in physics adumbrated by Einstein's theory of relativity. In particular, discoveries pertaining to DNA have reshaped the study of genetics, virtually created the science of molecular biology, and given new direction to a host of endeavors in the various fields of medicine. For their DNA research Crick and Watson, together with Maurice H. F. Wilkins, the physicist, received the 1962 Nobel Prize in medicine or physiology.

At the age of sixty-one, Crick ended his long tenure at Cambridge University to accept an academic research position at the Salk Institute for Biological Studies, where he shifted the focus of his studies from molecular biology to brain research—a field that had long intrigued him. Four years later, in 1981, he published *Life Itself: Its Origin and Nature*, in which he argued that life on earth may have originated when microorganisms were purposively sent to earth by a higher extraterrestrial civilization. Although speculative sometimes to the point of sounding like science fiction, Crick's theory of "directed panspermia" was not unlike those recently propounded by other respected scientists, among them, Sir Fred Hoyle, the astronomer.

Francis Harry Compton Crick was born in Northampton, England, on June 8, 1916, the elder of the two sons of Harry Crick, a boot and shoe manufacturer, and Anne Elizabeth (Wilkins) Crick. The once-thriving Crick family business floundered in the period of financial instability following World War I. Forced to shut down his shoe factory, Harry Crick moved his family to London, where he supervised the operations of several shoe stores, so that his boys could attend his alma mater, Mill Hill School, a "public" school in North London. An inquisitive youngster, Francis Crick was fascinated by scientific topics, and at Mill Hill, he excelled in physics, mathematics, and chemistry.

Following his graduation from Mill Hill School, in 1934, Crick enrolled at University College, London, where he studied physics. Granted a B. S. degree in 1937, he stayed on at University College for graduate work in physics. His research in the measurement of the viscosity of water at high temperatures was nearly completed when World War II broke out. Crick immediately joined the team of scientists at the Admiralty Research Laboratory at Teddington. Assigned to the mine design department, he spent the next few years working closely with naval officers on the development and construction of mines that were powerful enough to be effective and sophisticated enough to avoid detection and premature detonation by German ships.

After the end of the war, Crick remained with the Admiralty, intending to specialize in fundamental research in particle physics, but discussions with his naval officer friends led him to become interested in biology. That interest was ignited by Erwin Schrödinger's speculative book *What Is Life? The Physical Aspects of the Living Cell* (1944), in which that eminent physicist argued, as Crick explained to Robert Olby in an interview for *Daedalus* (Fall 1970), that "fundamental biological problems could be thought about in precise terms, using the concepts of physics and chemistry." Another factor contributing to Crick's decision to turn his attention to biology was his atheism. In an interview with Horace Freeland Judson for *The Eighth Day of Creation* (1979), Judson's historical account of the major discoveries in molecular biology, Crick said that he was eager to dispel what he considered to be the illusions of vitalism—the doctrine that life itself cannot be explained by physical or chemical laws. After giving some consideration to the field of brain research, he decided to study "the chemical physics of biology," to use his term, and applied for a studentship to the Medical Research Council, stating in his application that his specific area of interest was "the division between the living and the nonliving."

In the fall of 1947 Crick went to work at the Strangeways Research Laboratory, Cambridge, where he undertook some rather inconsequential cell research and, perhaps more important, embarked on an intensive self-education program in biology and chemistry. Two years later, he transferred, at his own request, to the Medical Research Council's scientific unit at the Cavendish Laboratory, Cambridge. At the same time, he registered as a doctoral student at Gonville and Caius College. Crick made the change because of his growing conviction that his fundamental interest—"the division between the living and the nonliving"—would best be served by studying the structure of proteins, and the research team at Cavendish, headed by chemist Max Perutz, was attempting to apply the newly developed method of X-ray crystallography to the analysis of those essential building blocks of all living cells. At midcentury most biologists generally assumed that protein molecules held the key to understanding the chemical basis of genetics, but Crick, who was more concerned with the relation of gene structure to protein structure, suspected that DNA was the carrier of genetic material. "Even before I joined [Cavendish], I came to the conclusion, first, that the self-replication of genes was important," he explained to Horace Judson, "and although I did *not* realize that the genetic material was pure DNA . . . , I conceived secondly the idea of the co-linearity of the genetic material and the amino-acid sequence of the protein. . . . What I appreciated was that genetics was the key part of biology—and that one had to explain genetics in structural terms."

Crick's ideas were reinforced by James D. Watson, a young American biologist who came to Cavendish in 1951 on a postdoctoral fellowship. The two men sensed an immediate intellectual affinity and soon began to share an office. At first informally, and later with mounting enthusiasm, they attempted to unravel the structure of DNA. A large, complex molecule, DNA was known to be composed of nucleotides, which are simpler molecules of sugar joined to a phosphate group and one of four nitrogenous bases. Using paper chromatography, Erwin Chargaff had recently discovered that a definite ratio applied for the bases, suggesting paired relationships. Another crucial piece of the puzzle was supplied by Oswald T. Avery and his colleagues at the Rockefeller Institute, whose experiments on bacteria indicated that DNA was the carrier of genetic information.

Drawing on the X-ray diffraction studies of DNA being carried out concurrently by Maurice H. F. Wilkins, a physicist, and Rosalind Franklin, a chemist turned crystallographer, and on Linus Pauling's visualization of the alpha helix configuration of certain polypeptide chains of proteins, Crick and Watson painstakingly constructed possible spiral models of the structure of DNA out of bits of wire, colored beads, sheet metal, and cardboard cutouts. From the X-ray pictures, they obtained measurable information on certain definite patterns in the DNA molecule, which they then sought to reconcile with the atomic data.

Although the two scientists had early on correctly surmised that a link chain of sugar and phosphate formed the backbone of the DNA molecule, it was not until February 1953 that Watson hit upon the idea of the so-called "double helix"—two intertwined spiral chains joined together by hydrogen bonds between paired nitrogen bases. The double helix model was, as Watson quipped, "too pretty not to be true," inasmuch as the ladderlike structure was composed of complementary strands, each of which could serve as a template for an identical molecule. Announcing their discovery in a letter to *Nature* (April 25, 1953), the prestigious British weekly scientific publication, Crick and Watson remarked, in closing, "It has not escaped our notice that the specific pairing we have postulated immediately suggests a possible copying mechanism for the genetic material."

The discovery of the DNA structure earned Crick and Watson worldwide recognition and prompted scores of scientists to go into molecular research. Crick himself continued to help formulate the basic tenets of molecular biology—a science which is, in effect, a fusion of biology, chemistry and physics—for more than twenty years. "No one man discovered or created molecular biology," Jacques Monod, the molecular biologist, once said. "But one man dominates intellectually the whole field, because he knows the most and understands the most. Francis Crick."

After receiving his doctorate from Cambridge University, in 1953, for work unrelated to his DNA research, Crick concentrated his efforts on cracking the genetic code, which he once described as "the dictionary between the four-letter language of nucleic acid and the twenty-letter language of proteins." Working in informal but fruitful collaboration with Watson, George Gamow, and Sydney Brenner, Crick set out to discover how the sequence of bases in DNA directed the various amino acids to join the forming protein molecules. He soon came to the conclusion that RNA, or ribonucleic acid, a single-stranded nucleic acid consisting of repeating nucleotide units, was as crucial to the process as DNA. As he saw it, progress in protein synthesis research depended on an understanding of the structure and functions of RNA.

In a 1957 address to the Symposium of the Society for Experimental Biology and, subsequently, in his paper, "On Protein Synthesis," Crick reiterated his support for the so-called "sequence hypothesis"—the assumption that a specific arrangement of bases in a nucleic acid will code the (sequential) grouping of amino acids in a protein. He went on to discuss what he called the "Central Dogma" of genetic research bearing on DNA. In

Crick's words, the Central Dogma states that "once 'information' has passed into protein *it cannot get out again.*" A change in protein sequence cannot cause an alteration in nucleic acid sequence.

In their paper "The General Nature of the Genetic Code for Proteins," which was published in the December 30, 1961 issue of *Nature*, Crick and his colleagues outlined what the experimental evidence suggested about the genetic code. As a rule, they wrote, the bases of the messenger RNA molecule could be read as codons, in which each "triplet" of bases corresponds to one of twenty amino acids, except for three triplets which indicate the end of a polypeptide chain. To read the code, one must begin at a fixed starting point and travel always in the same direction. Crick, who is primarily a theoretician, took an uncharacteristically active part in the experimental research on the genetic code in order to test questionable hypotheses.

Crick remained at Cambridge University through 1976, eventually becoming the codirector, with Sydney Brenner, of the Cell Biology Division of the Medical Research Council Laboratory. Over the years, he also held several academic appointments in the United States. Among other things, he took part in the Protein Structure Project at Brooklyn Polytechnic in the 1953-54 academic year, and he was a visiting lecturer at the Rockefeller Institute in 1959, and a visiting professor at Harvard University in 1959 and 1962. Although he has most frequently published the results of his work in professional scientific journals, Dr. Crick has occasionally written articles for the *Scientific American* and other popular magazines. In his *Of Molecules and Men* (Washington University Press, 1966), he summarized current biological thought and presented his arguments against the philosophical concept of vitalism. He also contributed a chapter to *The Encyclopedia of Ignorance* (Pergamon, 1977), in which sixty scientists commented on puzzles remaining to be solved in their respective fields. Dr. Crick addressed himself to the unanswered questions in developmental biology.

In 1977 Crick resigned from the faculty at Cambridge University and gave up molecular biology to devote his remaining years to brain research. Moving to the United States, he joined the staff of the Salk Institute for Biological Studies in San Diego, California as Kieckhefer Distinguished Research Professor, a post he still holds. "I wanted a new challenge . . . ," he explained to Yorick Blumenfield in an interview for *Geo* magazine (July 1982). "Perhaps I had a slight fear of going to sleep in the area of recombinant DNA." In preparation for his concentrated study of the visual system of mammals, he taught himself neuroanatomy, neurobiology, and psychology. "I don't hope to solve large chunks of the problem at once," he told Blumenthal. "I have no doubt in my mind as to what success will be: it will be when I suggest an experiment that the experimentalists in the field haven't thought of—and it works."

Most of Crick's neurological research to date has centered on the function of dreams. In mid-1983 he and Graeme Mitchison, a British mathematician, theorized that in dreaming the human brain sifts through the memory associations made during the day and discards the redundant or useless ones, thus preventing malfunctions due to overloaded circuits. "We call this mechanism reverse learning, or unlearning," the two scientists reported, as quoted in *Newsweek* (August 8, 1983). Without it, "evolution could not have produced the highly refined cortex we have today."

In another departure, Crick drew upon the evidence of molecular biology, paleontology, and cosmology to elaborate on a bold hypothesis, which he and fellow scientist Leslie Orgel call "directed panspermia," for the development of life on earth. Their thesis holds that life on earth began when an unmanned spacecraft carrying primitive microorganisms from another planet crashed into the sea billions of years ago. As "a small measure of support" for his extraterrestrial seeding theory, Crick cites fossil evidence and the "unity of biochemistry." "With the exception of mitochondria, the [genetic] code is identical in all living things so far examined, and even for mitochondria the differences are rather small . . . ," he wrote in *Life Itself: Its Origin and Nature* (Simon & Schuster, 1981). "What the code suggests is that life, at some stage, went through at least one bottleneck, a small interbreeding population from which all subsequent life has descended."

Playing devil's advocate, Crick also discussed in *Life Itself* possible reasons for rejecting directed panspermia, such as the age of suitable star systems and the absence of any sign of eukaryotes in the earliest rocks. "The kindest thing to state about directed panspermia . . . ," he concluded, "is to concede that it is indeed a valid scientific theory, but that as a theory it is premature." In the opinion of John Naughton, who reviewed the book for the *Observer* (March 14, 1982), it is Crick's objectivity that makes *Life Itself* "a model of good popular scientific writing." This is "not a new variation on the 'Chariots of the Gods' theme," Naughton remarked, "but a careful and lucid work which aims not so much to solve the problem of the origin of life as to sketch the background against which any solution must stand."

A lanky fellow with thinning gray hair and blue eyes, Francis Crick is, according to his colleagues, garrulous and occasionally brash. He is known for his impish sense of humor, which once led him to list as his favorite recreation "conversation, especially with pretty women." Crick and his wife, the former Odile Speed, whom he married in 1949, have two daughters, Gabrielle A. and Jacqueline M. T. He has a son, Michael F. C., from an earlier marriage to Ruth Doreen Dodd that ended in divorce. In addition to the Nobel Prize, Crick has won a number of awards and honors, among them, the 1960 Albert Lasker Award, which he shared with James Watson and Maurice Wilkins, the Gairdner Foundation Award, in 1962, and the Royal Society's Royal Medal, in 1972, and its Copley Medal, in 1976.

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Cruz, Celia

(kro͞oz sel´ya)

1929(?)- Singer. Address: b. c/o Ralph Mercado Management, 1650 Broadway, Suite 310, New York City, N.Y. 10019

The electrifying salsa singer Celia Cruz, little known to the general American public, is an idolized name among Latins of all latitudes, who know her as "la gran guarachera del mundo," because of her improvisational singing of upbeat, fast-tempo *guaracha* ballads. Miss Cruz is unquestionably the first lady of Afro-Antillean music, which has been contemporized into salsa ("sauce") in the United States. What is more impressive, she has held that position for more than three decades, ever since she began singing on radio in her native Cuba in the late 1940's. After she went into voluntary exile, in 1960, her most appreciative audience remained south of the border, in the Caribbean and Central and South America, until the 1970's, when she and salsa came, jointly, into their own in the United States. In her concerts, Miss Cruz sells out Latin music venues across the country and abroad, and many of her more than fifty albums have been *discos de oro*. On stage she is a mesmerizing embodiment of generous, joyous energy, dancing, swaying, and clapping to the rhythm and weaving her deep, metallic contralto in and around complex melodies like another instrument. The operatic quality of her voice is matched by an uncanny talent for the Afro-Cuban equivalent of scat—the extemporaneous, rapid-fire invention of rhymed/timed phrases on the themes of the soneos.

Celia Cruz, who tenaciously guards the year of her birth, celebrates her birthday on October 21. She was born in Havana, Cuba, the second eldest of the four children of Simon Cruz, a railroad stoker, and Catalina (Alfonso) Cruz. Her siblings are Dolores, a hospital kitchen aide; Bárbaro, who works in a restaurant in Havana; and Gladys (Mrs. Orlando Bécquer), who with her family shares residence in Queens, New York City, with Miss Cruz and her husband, Pedro Knight, a former member of La Sonora Matancera, the orchestra with which the singer rose to fame.

Celia Cruz grew up in what she describes as "the poor part" of the Santa Saurez *barrio* of Havana, in a household of fourteen children, including nieces, nephews, and cousins. She told the *Current Biography* interviewer that others in her family, especially her mother and her brother, Bárbaro, were good singers, but she was the only one to make singing her career. She began singing "around the house," and she remembers being assigned the chore of lullabying the younger children at bedtime. "I would sit in a chair by their beds and begin singing them to sleep. But, you know, they never went to sleep. And what's more, neighbors would congregate around the door to the house."

After graduating from the República de Mexico public school in Havana, Miss Cruz entered the Escuela Normal para Maestros, with the intention of becoming a teacher of literature. She was already, however, headed in the direction of a singing career. The first step was a talent show, "La Hora de Té," on the local outlet of the García Serra radio chain. Entered in the competition by an older cousin, Serafín, she won first prize with a rendition in bolero tempo of the romantic tango "Nostalgia." The year in which that event took place is difficult to verify. Her current official *vita* says 1947, but liner notes from her early LP's would suggest an earlier date. Whatever the date, the event sparked a whirl of amateur shows, which led to performing opportunities.

Simon Cruz regarded a career in the music business as "a little disreputable" for a woman, but he was overruled by his wife, and Celia Cruz, chaperoned by a female relative, accepted the offers. In her first professional jobs, she sang for a week on Radio Progreso Cubana and then for several months on another of the island's most powerful transmitters, Radio Unión. Her specialty at that time was the *pregón*, a native Cuban genre based on the chants of street hawkers and including such songs as "Manicero" ("Peanut Vendor") and "El Pregón del Pescador" ("The Fishmonger's Cry").

Now firmly intent on a singing career, she studied voice and theory at the Conservatory of Music in Havana for three years.

The first groups Celia Cruz was associated with were the orchestra Gloria Matancera and the female dancing troupe Las Mulatas de Fuego. With the latter, she did singing accompaniment in theatrical revues and entertained during costume changes. Her big break came in the summer of 1950, when Myrta Silva, the lead singer with La Sonora Matancera, the most popular orchestra in Cuba since the late 1920's, left to return to her native Puerto Rico. Signed to replace Miss Silva, Miss Cruz joined La Sonora Matancera in its weekly program over Radio Progreso in August 1950. Silva fans were at first disgruntled at the replacement, and some wrote letters of protest to the station, but Miss Cruz rode out the storm and entered her golden era, as her fifteen years with La Sonora Matancera are now viewed.

With La Sonora Matancera, Celia Cruz made her first recording, the 78 RPM single "Cao Cao Mani Picao"/"Mata Siguaraya," which was released in January 1951. Among other favorites in her early repertoire with La Sonora Matancera were "Yerboro," "Burundanga," and "Me Voy al Pinar del Rio." In addition to their radio, television, and recording work, she and the orchestra were headliners at the Tropicana casino in Havana throughout the 1950's, and they toured the Caribbean, Central America, South America, and the United States. They performed in five motion pictures filmed in Mexico: *Una Gallega en Habana, Olé Cuba, Rincón Criollo, Piel Canela,* and *Amorcito Corazón.*

Fidel Castro's 1959 revolution drove the underworld vice lords from Havana's nightlife. At the same time, unfortunately, it threw show business in Cuba into temporary disarray, and many musicians left the country. Celia and La Sonora Matancera joined the emigration in 1960. "They [the Castro regime] wanted us to stay," Miss Cruz told the *Current Biography* interviewer. "We gave them the impression we were just going on another temporary tour abroad. That's how we got out." Departing Cuba in July 1960, she and the orchestra worked in Mexico for a year and a half before coming to the United States, in November 1961. Like a lover scorned, the Castro government has apparently not forgotten her defection: several years ago it refused to allow her to return to Cuba for her father's funeral.

In all her travels as a single woman with La Sonora Matancera, Miss Cruz was chaperoned by a female relative. In *Latin N.Y.*'s special Celia Cruz souvenir issue (October 1982), Rogilio Martínez, the director of La Sonora Matancera, was quoted as telling one of the magazine's team of interviewers: "Celia was and remains a true lady. When you travel a lot with a band, there are always people who have bad impressions. But whenever someone (usually a male) was disrespectful to Celia, the entire band would be up in arms ready to fight in defense of her honor."

Chief among her protectors was Pedro Knight, who played first trumpet with La Sonora Matancera before becoming her husband, manager, and musical director. "I was attracted to him because he was the first to approach me and ask if I liked the music, the arrangements, and if the tempo was right for me . . . ," Miss Cruz told the *Latin N.Y.* interviewer. "Also, he was a gentleman. It took him two years before he asked me to go to the movies." Knight was quoted as saying: "She needed my protection so I stepped back from my career to become her road manager. She is very vulnerable. For example, while on stage, she always extends her hands to the public. Because of this, fans have grabbed her rings right off her fingers. In one incident, an enthusiastic fan jumped on stage and grabbed her hand as the police were dragging him away. I saw Celia being dragged along with them, not realizing this fellow still had her finger. As a result, she came away with a very bad sprain. So you see, I have to watch out for her." After knowing each other for twelve years and courting for two, Celia Cruz and Pedro Knight were married on July 14, 1962.

In 1965 Miss Cruz signed with Seeco Records, and on that label she cut twenty albums, comprising a retrospective of her fifteen years with La Sonora Matancera. Among the albums were *Con Amor, La Reina del Ritmo Cubano, Grand Éxitos de Celia Cruz, La Incomparable Celia, Mexico qué Grande Eres, Homenaje a los Santos, Sabor y Ritmo de Pueblos, Homenaje a Yemaya de Celia Cruz, Celia Cruz Interpreta El Yerbero y La Sopa en Botella,* and *La Tierna, Conmovedora, Bamboleadora.* Her biggest Seeco hit was *Canciónes Premiadas.* In 1966 she moved from Seeco to Tico Records, and on the latter label over the next seven years she cut thirteen albums, including eight with the Tito Puente Orchestra. Among those eight were *Cuba y Puerto Rico Son, El Quimbo Quimbunbia, Alma con Alma,* and *Algo Especial Para Recordar.*

That discography is more impressive in recital than it was in sales. One reason was that young Hispanics, influenced by the rock 'n' roll explosion and the inundation of Latin radio stations by commercial music recorded in the United States, considered her singing part of their heritage but passé—"the old music." Another was lack of promotion. Even such promising Cruz-Puente collaborations as "Bemba Colora" (later a smash hit on the Fania label) languished on a back burner at Tico Records. The 1960's were years of slump—"not for me, but for my music," Miss Cruz was quick to qualify in the *Current Biography* interview. Afro-Caribbean musicians in exile, cut off from living contact with the music in their homeland and not having an American record industry adequately geared to produce and promote them, floundered out of their element. To survive, Miss Cruz concertized constantly before "mambo-nik" audiences—the survivors of the 1950's Palladium scene in New York—across the United States, and she toured South America tirelessly, giving as many as six performances a day.

Meanwhile, the sociopolitical profile of the eastern seaboard of the United States was being changed by a massive infusion of immigrants from the Caribbean, including fervently nationalistic Puerto Ricans. By the early 1970's Latin culture was a major fact of life, especially in New York City, and the music of that culture was salsa. "Whites had rock, blacks had soul, and now we had salsa," the impresario Ralph Mercado explained to Alma Guillermoprieto in an interview for the Washington *Post* (January 9, 1983). "It was born in New York from Puerto Rican and Dominican roots. We took Cuban music and modernized it, made the arrangements hipper . . . made the whole thing tastier."

Adapting to "the new generation," Celia Cruz sang the part of Gracia Divina in Larry Harlow's Latin opera *Hommy* at Carnegie Hall on March 29, 1973. On that occasion she brought the young audience to its feet, a signal of the imminent resurgence of her popularity. That resurgence came a year later, in collaboration with Johnny Pacheco, the rumba band leader and flutist identified with the *charanga* sound. Pacheco had long wanted to record with Miss Cruz and when her contract with Tico Records ran out, he began recording with her on the Vaya label. Their first collaboration, *Celia and Johnny* released in the summer of 1974, went gold, and its tracks—updated, catchy arrangements of old Sonora Matancera songs—became ubiquitous in the Hispanic ambience in the United States. The two subsequent Vaya albums, *Tremendo Cache* and *Recordando El Ayer* (with Pacheco, Justo Betancourt, and Papo Lucca) were also high sellers, maintaining the pace of Miss Cruz's newfound popularity with young Latinos. In later Vaya releases, she was teamed with La Sonora Ponceña, Pete ("El Conde") Rodriguez, and Willie Colón.

When Celia Cruz and Pacheco performed at the Beacon Theatre on Manhattan's Upper West Side in February 1976, the cheers for Pacheco could be "heard on 70th Street," according to Catalina Larregui of the *Amsterdam News* (February 28, 1976), but they were "absolutely nothing" compared to the reception given Miss Cruz. "As she came onstage, every man, woman, and child jumped to their feet in an almost orchestrated outpouring of love and welcome. Her performance left no question in this observer's mind as to the why of her popularity. She is the epitome of Afro-Cuban music. Her voice is operatic and smooth, going from the highest pitch to the low, warm notes of a romantic bolero. She embraces the audience with her arms and every movement. The audience responds to her gestures as though they were kisses. Children approach the stage with their parents to see her more closely, and from where she stands she distributes the bouquets of flowers with which they pay her homage." With Tito Puente and other members of the Fania All-Stars, sponsored by Fania Records, Miss Cruz toured Africa and France (where they played the Olympia Theatre in Paris). She won the polls for best female vocalist conducted by the New York *Daily News* in 1977 and 1979 and by *Billboard* in 1978. In *Latin N.Y.*'s poll she was the winner every year from 1975, when the poll began, to 1982.

La Sonora Matancera and Celia Cruz were reunited for the 1982 album *Feliz Encuentro*, released by Fania Records on its Barbaro label. Not resting on their laurels, the singer and orchestra on that LP offered mostly new songs, blending the *comparsa*-style cowbells, percussion solos, and other well-known Matancera characteristics with contemporary salsa arrangements. The bouncy title cut, composed by Francisco Alvarado, went to the top of the radio lists. Among the other tracks were Miguel Roman's "Quinto Mayor" and the classic "Herencia Africana"—both of which featured hot solos on bongoes and cowbell by Mario "Papaíto" Muñoz—and Henry Castro's "Tierra Prometida." The last mentioned was described by Tony Sabournin in *Latin N.Y.*'s Celia Cruz issue as "salsa's answer—*conjunto* style—to Chuck Mangione's 'Land of Make Believe,' with Miss Cruz doing the Esther Satterfield role in her inimitable fashion."

On October 23, 1982 Celia Cruz was the honored performer in a tribute concert given in Madison Square Garden before 20,000 people and televised via satellite to South America and Europe as well as the United States. On that occasion, La Sonora Matancera, Tito Puente, Cheo Feliciano, Johnny Pacheco, Pete Rodríguez, and Willie Colón and their orchestras joined her in tracing her musical history chronologically. "It was the subtext of the concert that really got to me," Dita Sullivan wrote in her review in the *East Village Eye* (November 1982), "the presentation of Celia Cruz in her different aspects as Earth Goddess: from maiden to seductress to priestess. She seemed to change from one to the next effortlessly, in a way that was almost magical." In the first sequence, Miss Cruz, garbed as a virgin, in the white ruffled and red polka-dotted dress inherited by Cuban *rumberas* from the Spanish gypsies, began to dance at one point during a song, and Miss Sullivan was amazed "to see how lithe and vital her body was." "What we were seeing was not warmed-over nostalgia, but a genuine recreation of herself at that time." Later, at the end of the high priestess sequence, the climax of the concert, Miss Sullivan had the sense of witnessing "something inexplicably magnificent" and of being spellbound by the beat of the *bata*, Cuba's sacred drum. "Though what came after was entertaining and wonderful, the mood of the *bata* blotted out my perception. The next thing I remember, I was leaving the concert." In the last song of the concert, "Bemba Colora," with the lights half dimmed, Miss Cruz, Pacheco, and Colón chanted back and forth across the stage hitting the counterpoint refrain in unison. Finally, Celia made the sign of the cross, threw a kiss to the audience, fell to her knees, and then, rising, made her exit with the farewell words, "You are the joy of Celia."

From her home base in New York, Miss Cruz tours constantly. She goes to Europe approximately twice a year, for a week or so of performances each time. More often, she tours Central and South America ("except Nicaragua," she told *Current Biography*) and when its interviewer spoke to her she was about to make her second visit to Toronto, Canada. After her return from Canada, she starred with Tito Puente in the Fourth Benefit Concert for the Tito Puente Scholarship Fund at Avery Fisher Hall, Lincoln Center on May 13, 1983. Later in 1983 Fania Records presented Celia Cruz, Ray Baretto, and Adalberto Santiago with a gold record for their LP *Tremendo Trio*.

On stage, Celia Cruz, dazzlingly garbed and coiffed, is in perpetual motion, snapping her fingers, shaking her maracas, waving her arms, keeping the tempo on fire with every movement of her body. Although she is primarily a *salsera* and not a *bolerista*, she always includes a bolero or a mambo when she makes an LP, because "the older people . . . like to dance to something suave." "I'd like to know who gave the new music this name salsa," she told Edmund Newton of the New York *Post* (February 1, 1975). "It's a very old word, from before I was born. . . . People would cry out, 'Echa la salsita' ['Give it some sauce']. She said that salsa is essentially the same as the music she performed with La Sonora Matancera thirty-three years ago. "All they've done is lengthened it, added a couple of *montunos*." Regarding her breakneck improvising of rhymed lyrics, she said, "It's something you're born with. You can't practice ahead of time because it won't come out right. You'll start thinking about what you're going to say. I never know what I am going to say, and the same thing never comes out twice." The inspired scatting, some of it nonsense, some serious commentary, some asides to band or audience, can prolong a *montuno* (riff) for many minutes.

Celia Cruz is, at five feet four inches and 159 pounds, full-figured, with an ebony complexion, a vital personality, and, in Dita Sullivan's words, "the features of a Hittite fertility goddess." Her stage presence, and the adulation it evokes, does not prepare one for the simple, warm humanity she radiates in private. The smile is the same, of course, luminous, from ear to ear. The laugh is just as unabashed, and almost as constant, the joviality and rampant sense of humor seeming to ebb only when certain points come up in conversation, such as her not being blessed with children and her ever being "homelandless." Afraid of her English, she said somewhat apologetically, through the interpreter, that Machito (the band leader, vocalist, and fellow Cuban exile with whom she has often performed), "with his good English," must have been easier to interview. In a business that is often cutthroat, she has a unique reputation for thoughtfulness, charitableness, and old-fashioned courtesy, and she enjoys the respect and admiration of her peers to a rare degree.

Although she feels "caged" when kept away from the concert stage—as she was during an illness a few years ago Miss Cruz's greatest pleasure is simply "being at home"—washing, ironing, cooking, spending time with her nieces and nephews (one of whom, eleven-year-old Jean-Paul, knows every word of every song she sings), watching *Diff'rent Strokes* and *Family Feud* on television, reading, and doing crossword puzzles. Her one indulgence is clothes: she never wears the same fancy gown twice. In addition to the costume jewelry that freights her arms and neck, she wears a pair of gold earrings engraved with the word "salsa" that her husband gave her years ago. She belongs to no political party, and she does not engage in anti-Castro diatribes, because "when you start talking about politics, art goes out the window." In religion, contrary to a widespread misconception (based perhaps on the fact that two of her best-selling Seeco LP's contained the sacred songs of the polytheistic, magical Afro-Cuban religion known as Santería or Yoruba), she is a practising Roman Catholic and "neither a Santera nor an Espiritista." Although she can sing in Lucumi, the African-based language of Santería, she does so phonetically, without knowing what she is singing. "I'm a religious person and I respect Santería," she has said, "but . . . if someone came up to me and said such and such was going to happen, it would really frighten me. I don't mess with it." She is, however, superstitious, regarding whistling on certain occasions as inauspicious. Another superstition, the wearing of white for good luck, she discarded long ago.

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Cuomo, Mario (Matthew)

June 15, 1932– Governor of the State of New York; lawyer. Address: b. State Capitol, Albany, N.Y. 12224

On November 2, 1982 Lieutenant-Governor Mario Cuomo defeated Republican Lewis E. Lehrman to become the fifty-second governor of the State of New York, succeeding Hugh L. Carey. The victory, which made the Queens Democrat the first person of Italian extraction to win election to the highest office in the Empire State, put to rest assertions that Cuomo lacked the administrative experience and the aggressiveness needed to survive in the jungle of elective politics. Since his inauguration on January 1, 1983, Cuomo has emerged as a key spokesman for the communities of the Northeast that believe themselves most adversely affected by the programs of President Ronald Reagan. As the chief executive of the most populous Democratic state, he is expected to play an important role at his party's national convention in 1984.

Mario Matthew Cuomo was born on June 15, 1932 in the borough of Queens in New York City, the third child and second son of Andrea and Im-

Mario Cuomo

maculata (Giordano) Cuomo, who had immigrated to the United States in the 1920's from Salerno, Italy. Cuomo's father had dug ditches and sold goods from a pushcart before he opened an Italian-American grocery store in South Jamaica, a section of Queens populated largely by Italians, Poles, Jews, and blacks. While growing up in the apartment adjacent to the family store, Cuomo attended local public and Roman Catholic parochial schools and received his secondary education at St. John's Prep in his home community. His athletic ability earned him a minor-league contract with the Pittsburgh baseball club, and after high school he joined its Georgia farm team, the Brunswick Pirates, as a center fielder. But a wild pitch that hospitalized him for a month with a head injury convinced him that the major leagues were not in his future. Fortunately, because of his academic achievements, St. John's University in Jamaica, Queens offered him a scholarship with a grant that he was able to supplement by playing semiprofessional basketball.

Cuomo majored in Latin American studies, English, and philosophy at St. John's and earned his B.A. degree, *summa cum laude*, in 1953. Having abandoned his earlier ambition to become a teacher because he felt that the salary would be inadequate to support a family, Cuomo decided to enter St. John's Law School. In June 1954 he married Matilda N. Raffa, whom he had met at St. John's. Her teaching job helped to support the couple until Cuomo, who tied for top class honors, received his LL.B. degree in 1956.

Cuomo began his legal career serving from 1956 to 1958 as confidential assistant to Judge Adrian P. Burke of the New York State Court of Appeals. In 1958 he joined the Brooklyn law firm of Corner, Weisbrod, Froeb & Charles, and in 1963 he became a partner in the firm, which eventually became known as Corner, Finn, Cuomo & Charles. In the latter year he joined the St. John's Law School faculty as an adjunct professor.

It was Cuomo's legal representation of community groups in the 1960's that eventually brought him public recognition. When Robert Moses, New York's master builder of civic projects, moved to clear away all junkyards and scrap-processing plants in the vicinity of the 1964-65 World's Fair site, Cuomo helped the people of Willett's Point, Queens to thwart the plan, thereby saving hundreds of jobs. Cuomo's victory brought him to the attention of sixty-nine families in the predominantly Italian-American neighborhood of Corona, Queens faced with the city's plans to build a high school and athletic facilities where their homes stood. He agreed to represent the families and, after six years of negotiations, won adoption in 1972 of a compromise that allowed construction of a smaller school, moved the planned athletic fields to Flushing Meadow Park, and saved all the homes.

Corona was at the root of a controversy that brought Cuomo even more into the limelight in the early 1970's. The high school built in Corona had been an alternative to a proposed low-rent public housing project, but that plan had met strong opposition from the residents and the developer of the nearby Lefrak City complex. The city then moved the proposed site for the public housing across the Long Island Expressway to Forest Hills. But the people of that predominantly middle-class community were concerned that the project would swamp their community with welfare recipients from the city's black minority.

In May 1972, Mayor John V. Lindsay commissioned Cuomo to make an independent assessment of the Forest Hills problem. Cuomo concluded that the proposed project was too large and that the introduction of so many new families would overwhelm the neighborhood's facilities. Worst of all, the size of the project would defeat the "scatter site" concept that spawned it by guaranteeing that the residents would experience not integration into a basically middle-class community but segregation within the walls of a new ghetto. Cuomo's recommendation that the project be reduced to about half the size originally planned became the core of the compromise that finally resolved the crisis. His personal report on the problem and its resolution is his *Forest Hills Diary: The Crisis of Low Income Housing* (Random House, 1974).

Cuomo considered running in the Democratic primary for mayor of New York City in 1973 but dropped the idea when City Councilman Matthew Troy, the party's leader in Queens, threw his support to Congressman Mario Biaggi of the Bronx. In 1974 Cuomo entered the race for lieutenant governor of New York as running mate of gubernatorial candidate Howard Samuels. He won the endorsement of the Democratic state convention, but in the September primary he lost to State Senator Mary Anne Krupsak, who went on to victory in the November general election.

The 1974 election was not, however, a complete loss for Cuomo. The governor-elect, Democratic Congressman Hugh Carey of Brooklyn, was an old acquaintance of his from his student days at St. John's, and when Carey made an abortive bid for New York's mayoralty in 1969, he tried unsuccessfully to persuade Cuomo to run with him for comptroller. After his election as governor in 1974, Carey offered Cuomo the post of secretary of state and promised to add to its mostly honorific duties the responsiblity of being the governor's troubleshooter and adviser. Accepting the post, Cuomo resigned his law partnership and his professorship. Even before the inauguration, he set out on his first assignment, an investigation of nursing home abuses.

Formally taking office in January 1975, Cuomo acted as the governor's roving negotiator in statewide crises. Among other matters, he helped to settle a rent strike at the Co-op City apartment complex and mediated a Mohawk Indian lands claim dispute. He was instrumental in revising the state's lobbying law, convened a statewide conference on arson, campaigned for new rules for real estate brokers, and led the battle against the practice of "blockbusting." His fact-finding report in the nursing home controversy, issued in 1975, led to the establishment of the Moreland Act commission and the appointment of a special nursing home prosecutor. While expanding the responsibilities of the secretary of state's office, he reduced its costs by over 40 percent as part of a general consolidation of its functions.

In 1977 Governor Carey persuaded Cuomo to run for mayor of New York City and prevailed upon the state Liberal party to endorse him. But in the Democratic primary he had to face six rivals, including Percy Sutton, the black borough president of Manhattan; Herman Badillo, a Puerto Rican Congressman from the Bronx; and four Jewish candidates: incumbent mayor Abraham Beame, the feminist firebrand Bella Abzug, Congressman Edward I. Koch of Manhattan, and businessman Joel Harnett. In the September primary, Koch, who had the support of the New York *Daily News* and the New York *Post*, led with 20 percent of the vote, while Cuomo, with the backing of the New York *Times*, came in second with 19 percent. Since no candidate had a majority, a run-off contest between the two front-runners became necessary.

During the run-off campaign Koch, a bachelor, was the target of unfounded innuendoes that he was homosexual, and a slogan was circulating, urging voters to support "Cuomo, not the homo." Cuomo, whose opposition to discrimination for reasons of sexual orientation was well known, promptly disassociated himself from the allegations. In the long run, Koch's hard-line campaign against crime and his advocacy of the death penalty, which Cuomo opposed, worked to his advantage. In the run-off election on September 19, 1977, Koch defeated Cuomo with 55 percent of the vote and received Governor Carey's endorsement for the general election. Nevertheless, Cuomo stayed in the race on the Liberal line. As expected, Koch won the November election and Cuomo finished second, but the 50 percent to 42 percent margin separating the two candidates was surprisingly narrow. The remaining 8 percent of the vote was split between Republican Roy M. Goodman and Conservative Barry Farber.

Although Cuomo was disappointed when Carey abandoned him for Koch, he remained as secretary of state after the election. That decision proved to be a fortunate one because two days before the 1978 Democratic state convention Lieutenant Governor Krupsak broke with Carey and initiated plans to challenge him for the governorship in the party's primary. The governor, who was faring badly in public opinion polls, needed a new running mate for his reelection bid and turned to Cuomo, who had established a creditable record in Albany as secretary of state. Cuomo had been considering a race for attorney general, but he accepted the governor's offer.

Without significant opposition, Cuomo secured the Democratic nomination for lieutenant governor, and Carey easily defeated Mary Anne Krupsak in the party's September 1978 primary. Although at first Carey and Cuomo were behind in the polls, they went on to score a victory over their Republican opponents, Perry Duryea and Bruce Caputo, in the November general election. The relationship between the victors soured, however, once they were in office. "I don't think," one insider surmised, "Carey ever completely forgave Mario for the fact that Carey needed him so much." The lieutenant governor aggravated Carey by assuming the leadership of President Jimmy Carter's 1980 reelection campaign in New York State, thereby undercutting the governor's efforts to position himself as a potential alternative for Democrats dissatisfied with the candidacies of Carter or Senator Edward M. Kennedy of Massachusetts. Cuomo felt himself increasingly cut off from Carey, who, in effect, made his secretary, Robert Morgado, second in command in the state. Nevertheless, Cuomo added significantly to his duties as lieutenant governor by taking on the roles of chairman of the state's urban and rural affairs Cabinets and of the state advisory council on the disabled. As New York State's first ombudsman, he guided thousands of citizens through the tangle of state agencies and regulations. In 1980, Cuomo was a delegate to the Democratic National Convention.

On January 15, 1982 Carey announced that he would not seek reelection in that year's gubernatorial contest, thus saving Cuomo from having to decide whether or not to run against him. But by the time Cuomo announced his candidacy on March 16, Edward Koch had already been in the field for three weeks with a campaign orchestrated by media consultant David Garth. Cuomo seemed to be the underdog in the fight for the Democratic gubernatorial nomination. Koch had become a well-known personality since his victory in 1977, and he had won reelection as mayor in 1981 with a record 75 percent of the vote. Moreover, Koch had the support of Governor Carey, despite their differences on the issue of the death penalty. Koch's advantages, however, proved illusory. Largely as a result of an interview in *Playboy* magazine, in which the mayor sarcastically described suburban life as "sterile" and rural life as a "joke," Koch's popularity plummeted outside the five boroughs of the city.

For once, Cuomo mounted an effective campaign. The lieutenant governor devastated the mayor in their first debate and held his own in subsequent ones. He made up for his small campaign fund, which amounted to less than half of Koch's, by attracting large numbers of volunteers, including members of the public employee unions that the mayor had often used as scapegoats for the city's ills. And Cuomo repeatedly called attention to admiring remarks Koch had made about President Ronald Reagan and his economic policies.

In the primary election, on September 23, 1982, New Yorkers refuted the pundits who had predicted a substantial victory for Koch. Although the mayor won the support of three out of five suburban voters, he took New York City by only one-half of one percent when Jewish voters failed to turn out in the numbers expected. Meanwhile, Cuomo was winning two out of every three votes upstate. When the counting was complete, Cuomo had 53 percent of the vote to Koch's 47 percent.

In the general election, Cuomo was pitted against Republican Lewis E. Lehrman, who advocated the death penalty and called for major tax reductions. Speaking rhetorically to Lehrman, who had made his fortune as head of his family's Rite-Aid drugstore chain, Cuomo remarked: "You deal with bottom line and dividend. I'm not in a profit-making business. You believe that God helps those whom God has helped. . . . We don't." At the same time Cuomo took a strong stand against crime. Noting that "there's a difference between being tough and being loud," he called for life imprisonment without parole as an alternative to capital punishment and demanded effective gun control. Lehrman's response was to try to undercut Cuomo's position among his fellow Catholics by highlighting the lieutenant governor's acceptance of publicly funded abortions and his rejection of tuition tax credits for parochial schools. Cuomo, who personally opposes abortion and sends his children to Roman Catholic schools, survived the attacks, even though his campaign fund was reportedly less than one-fourth of that of his opponent. On election day, November 2, 1982, Cuomo achieved a narrow victory, with 2,609,734 votes against Lehrman's 2,446,529.

In his inaugural address on January 1, 1983, Governor Cuomo called attention to his goals of a more effective criminal justice system, revitalization of public works, commitment to excellence in education, and new jobs through high technology. With reference to the immigrant experiences of his parents, the governor spoke of the need for the state to preserve its half-century tradition of "progressive pragmatism." "We must be the family of New York," he proclaimed. "Feeling one another's pain, sharing one another's blessings, equitably, honestly, fairly. . . . "

Cuomo's inaugural address was well received by Democrats and Republicans alike. State G.O.P. leaders were also pleased when the new governor nominated an upstate Republican, Richard Simmons, rather than a downstate Democrat, to a vacancy on the Court of Appeals. Cuomo received additional bipartisan accolades after his State of the State message on January 5, in which he praised legislators from both parties and called for a "new partnership" among government, business, and labor.

The first crisis of the Cuomo administration began on January 8, 1983, when inmates at the Ossining Correctional Facility, formerly Sing Sing, seized nineteen guards as hostages. Determined to avoid a situation such as had prevailed in the uprising at the Attica state prison in 1971, which had cost the lives of forty-three persons, Cuomo and his advisers closeted themselves for two days in the governor's downstate office at the World Trade Center, remaining in constant communication with the prisoners through Thomas A. Coughlin 3d, the State Commissioner of Correctional Services. After a fifty-three-hour siege the prisoners released all the hostages in return for the promise of better conditions. The governor immediately ordered a state investigation aimed at implementing reforms but resisted demands for amnesty from the rebellious inmates.

Among Cuomo's major accomplishments has been the adoption of a state budget that for the first time in four years was ready for the start of New York's fiscal year in April. His proposal, delivered on January 31, 1983, called for closing a projected $1.8 billion deficit, mandated the raising of $900,000,000 in new tax revenues, and, to the dismay of the unions, called for a large reduction in the number of state employees. Although the legislature altered important components of his tax plan and rejected his effort to redistribute money from well-to-do to less prosperous school districts, the changes amounted to less than one percent of Cuomo's proposed budget of $31.5 billion.

Action taken by Cuomo during 1983 also included a veto of a bill to restore the death penalty and studies of questions involving regulation of public utilities and the safety of nuclear power plants. He approved, among other legislation, measures to extend rent stabilization and rent control, to grant tax incentives to developers who renovate run-down housing, to increase unemployment benefits, and to improve the pension system for public employees.

The Governor won praise from women and members of minority groups for his implementation of an "affirmative action" policy in state appointments but met with resistance from the state senate in his effort to have Albany take over a major share of Medicaid costs, and he was criticized editorially in the New York *Times* for his plan to exercise direct control over a reorganized Metropolitan Transportation Authority. On the whole, New York State residents supported Cuomo's policies, giving him an approval rating of 57 percent, according to a survey released in June 1983 by the Marist Institute for Public Opinion. Convinced that the Reagan Administration had "widened the gulf between the haves . . . and the have-nots," Governor Cuomo urged national Democratic leaders to emphasize their "crucial and fundamental" differences with the Republicans in order to win in 1984.

Mario and Matilda Cuomo have five children. Margaret (Mrs. Peter Perpignano) is a resident in radiology at Long Island College Hospital; Andrew, a lawyer, managed his father's campaign in 1982; Maria, Madeline, and Christopher are students. The Cuomos raised their family in the modest three-story house that the governor's parents had built in the Holliswood section of Queens in 1949. A robust man, six feet one inch tall, with powerful arms, Cuomo jogs, writes verse, and practises Yoga for relaxation. Unlike his predecessor, who delegated much of his authority, Governor Cuomo generally makes his own decisions on key issues. He has written a number of articles on various aspects of the law. An intellectual and a religious man, he is deeply impressed by the writings of the French Jesuit Pierre Teilhard de Chardin, whose works stressed the immanence of God. "Politics is the highest vocation after the religious vocation," Cuomo believes, "because the business of politics and government is to distribute the goods of the world in such a way as to improve the condition of people's lives."

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Dacre of Glanton, Baron. *See* **Trevor-Roper, H.R.**

D'Amato, Alfonse (Marcello)

Aug. 1, 1937– United States Senator from New York. Address: b. Rm. 440, Russell Senate Office Bldg., Washington, D.C. 20510

Political analysts cite the rise of Alfonse D'Amato, the conservative former presiding supervisor of the Town of Hempstead, from the relative obscurity of local government to victory over heavily favored liberal opponents in the 1980 New York primary and general elections for the United States Senate as dramatic evidence of the growing political power of suburbia and of the general drift toward the right in American politics. Since taking office, the shrewd and hard-working Republican has toned down his ultraconservative rhetoric in favor of what he has called "a more balanced viewpoint." Skilled in the art of legislative maneuvering, he has used his positions on several key Senate committees to obtain federal help for his economically troubled state. Widely seen as more of a pragmatist than an ideologue, he has reportedly set his sights on someday becoming the first Italian-American President of the United States.

Alfonse Marcello D'Amato was born in Brooklyn, New York on August 1, 1937, the oldest of the three children of Armand Michael D'Amato, an insurance broker, and his wife, the former Antoinette Cioffari. In the mid-1940's the D'Amatos moved to Island Park, a largely Italian community in Nassau County, Long Island, near what is now John F. Kennedy International Airport. Nicknamed "Tippy" because he detested his Christian name, Alfonse D'Amato was a mischievous child who preferred crabbing, fishing, and swimming to studying. He attended local public elementary schools and Chaminade, a Roman Catholic high school in Mineola, New York. After graduating from high school in 1955, he enrolled at Syracuse University's College of Business Administration. To help pay his tuition, he worked part-time as a janitor. He received his B.S. degree in 1959 and his J.D. degree, also from Syracuse University, in 1961.

Admitted to the New York State bar in 1962, D'Amato was unsuccessful in his repeated attempts to secure a position with a major New York law firm. In several interviews more than a decade later, he attributed his failure to prejudice against his ethnic heritage and to his law school's secondary standing. On the recommendation of Joseph Carlino, a local state assemblyman and a longtime family friend, D'Amato was eventually hired as a clerk in the Island Park town attorney's office. He lost that job just a few months later when the newly elected Democratic administration cleaned house following a local political scandal, but Carlino once again interceded in his behalf and found him a post as a law assistant in the family court.

D'Amato began working in local Republican politics in the early 1960's. After he was chosen to serve as party committeeman for his village in 1964, his climb up the local political ladder was swift. He was Nassau County Public Administrator from 1965 through 1968, the receiver of taxes for the Town of Hempstead in 1969, and Hempstead town supervisor from 1971 until 1977. His political mentor during those years was Joseph M. Margiotta, the chairman of the Nassau County Republican Committee, the most powerful political organization in the state.

In 1977 D'Amato was elected presiding supervisor of the Town of Hempstead, succeeding Francis T. Purcell, who had moved up to the post of county executive. As the top public official of the largest and most populous community in Nassau County, he also served as majority leader of the five-member Nassau County Board of Supervisors, which is comprised of the presiding supervisors of the towns of Hempstead, North Hempstead, and Oyster Bay and the cities of Glen Cove and Long Beach.

D'Amato's chief priority as presiding supervisor was to hold the line on expenses in a county already burdened with some of the highest real property taxes in the nation. He accomplished that goal by trimming the Hempstead town payroll from 3,000 to 2,600 through attrition, cutting back on commissions, depositing tax receipts in interest-bearing bank accounts, and reducing fuel consumption. Dissatisfied with the county's Comprehensive Education and Training Act (CETA) program, he took Hempstead out of the plan and substituted one of his own. "We've taken a thousand people off welfare—half of them black—and found them real jobs, not dead-end make-work jobs pushing a broom around the town offices," he told Tom Buckley in an interview for the New York *Times Magazine* (October 19, 1980).

Supervisor D'Amato also spruced up the town's recreational facilities and cleared the way for the construction of senior-citizen housing units, a project that had been delayed for years because of a dispute with the Department of Housing and Urban Development. According to his colleagues on the Nassau County Board of Supervisors, he was an effective administrator. "He's bright, energetic, and so ambitious you can almost see the wheels in his mind spinning when he sees an opportunity,", Hannah Komanoff, the liberal Democratic Long Beach supervisor, told Tom Buckley. "He's an opportunist, but I think he's honest and he *does* try to do what he thinks is good for people."

The Hempstead presiding supervisor post was "a place where I can be happy going no further," D'Amato said after a few months on the job, as quoted in the New York *Times* (February 5, 1978), but most local politicos, aware of his ambitions, believed he would eventually become county executive, or even try to topple Margiotta as head of the Nassau County Republican organization. D'Amato, however, surprised everyone by deciding to challenge Jacob K. Javits, the four-term incumbent, for the Republican nomination to the United States Senate. The liberal Javits was, in his opinion, "out of touch" with his constituents and no longer represented the views of most New York Republicans.

Disregarding a name-recognition factor of only 6 percent outside Long Island, D'Amato announced his bid for the United States Senate early in December 1979, after such formidable potential rivals for nomination as Representative Jack Kemp and Henry A. Kissinger, the former Secretary of State, took their names out of contention. He eventually secured approval for an "exploratory" candidacy from Margiotta, who was at first reluctant to buck the liberal wing of the party, and from the Nassau Republican executive committee. Additional endorsements from the Conservative and Right To Life parties gave him the 25 percent of state nominating-convention delegates required to qualify for a spot on the primary ballot.

The first salvo fired in what was to be a particularly rancorous and hard-fought primary battle came from D'Amato. Seizing upon Javits' disclosure that he was suffering from motor neuron disease as proof of his incapacity, D'Amato bombarded his seventy-six-year-old opponent with television advertisements suggesting that he would be unable to serve out a fifth term. In retaliation, Javits charged that D'Amato was inexperienced, unqualified, and "not temperamentally suited" to the job of Senator. Although the two men were poles apart ideologically, issues were less a factor in determining the outcome of the primary than Javits' health and age, which were of major importance to most voters, according to opinion polls. In the primary, D'Amato took 56.1 percent of the vote to Javits' 43.8 percent, and perhaps more important, he won in every section of the state. In his Long Island stronghold, for instance, he captured fully 70 percent of the ballots.

The general election campaign between D'Amato and Representative Elizabeth Holtzman, the Democratic standard-bearer, was, if anything, more acrimonious than the primary contest, with name-calling and accusations of political irresponsibility on both sides. In his stump speeches, D'Amato attacked Miss Holtzman, whom he once described as "an absolute witch," for her votes against defense appropriations and in favor of what he considered to be ineffective social welfare legislation. As a substitute for the "Cadillac" welfare plans of the past, he recommended so-called "workfare" programs, a national standard of welfare payments, and federal job-training projects. A self-proclaimed "fighter for the forgotten middle class," he appealed directly to the average working person and to small-businessmen with his calls for tax reductions, business incentives, and a balanced federal budget.

In her campaign, Miss Holtzman, a four-term veteran of the House of Representatives, stressed D'Amato's lack of experience at the federal level, his opposition to the Equal Rights Amendment and to abortion, and his acquiescence to the "corruption and mismanagement," as she put it, of the Nassau County Republican machine. Toward the end of the campaign, the *Village Voice* published a widely discussed three-part series about D'Amato's alleged involvement in a kickback scheme, and several state and federal prosecutors and grand juries began investigating charges of graft, nepotism, and illegal patronage in the Town of Hempstead and Nassau County. D'Amato was subsequently exonerated from any criminal offense. According to some political analysts, the adverse publicity actually worked to his advantage because it increased his name recognition and provoked a sympathetic backlash.

When the votes were counted on November 4, 1980, D'Amato edged out Miss Holtzman by only 80,000 votes out of some 6,000,000 cast. As expected, he did exceptionally well among Italian-Americans, whose one-fifth share of the electorate made them the state's largest ethnic bloc, and among upstaters, who voted 52 to 36 percent in his favor. He benefited, too, from Ronald Reagan's victory in the New York Presidential race, but it was Javits' presence in the race as the Liberal party nominee that provided D'Amato with his margin of victory, for the incumbent Senator siphoned off some 660,000 votes that might otherwise have gone to Miss Holtzman.

In an effort to broaden his base of support after his narrow win, D'Amato severed some old political ties, including the one with Joseph Margiotta, who was eventually convicted of fraud and extortion, and forged some new ones, most significantly with Senator Howard Baker, the moderate Republican whom he backed for the post of Senate Majority Leader. "I can't go down there and get myself trapped into becoming myopic," he said, as quoted in *Newsday* (November 9, 1980). "I want to listen, I want to learn, I want to be convinced. . . . I'm going to read and study a lot and move quickly into this whole new era that's opening up to me." The new Senate leadership rewarded D'Amato with three very important committee assignments—Appropriations, Banking, Housing and Urban Affairs, and Small Business, where he could have a strong influence on economic legislation affecting his state—and with the chairmanship of the District of Columbia subcommittee, which oversees the Capital's finances.

As one of the "Popsicle Brigade," the derisive nickname Congressional old hands gave the sixteen freshman Republican Senators whose victories gave their party control of the Senate for the first time in twenty-five years, the overeager D'Amato took a few initial missteps. For example, his brief, highly publicized visit to Ulster at the height of a hunger strike by Irish prisoners there struck John B. Oakes, who commented on the trip in an op-ed article for the New York *Times* (December 18, 1980), as a "reckless"move that illustrated "a kind of careless irresponsibility to which obscure politicians suddenly elevated to seats of unaccustomed power occasionally succumb." New York City officials were outraged by his cosponsorship of a bill calling for the phase-out of federal housing subsidies to cities with rent controls (he eventually let the measure die in committee), and blacks were incensed by his endorsement of a white man as police chief of Washington, D.C., a city whose population is more than 70 percent black.

Before long, however, Senator D'Amato was earning high marks for his skill in establishing good working relationships with his fellow lawmakers, his attention to the needs of his constituents, and his mastery of the time-honored give-and-take procedure known as logrolling. One example of his expertise as a Congressional logroller was his support of the controversial Tennessee-Tombigbee waterway, a $3 billion canal and river system, in exchange for a promise to approve appropriations for the clean-up of a nuclear-waste dump near Buffalo, New York.

Although he repeatedly described himself as being "part of the mainstream" in American politics, D'Amato consistently voted with the coalition of Republicans and conservative Southern Democrats that gave President Reagan his remarkable series of legislative triumphs during his first year in office. D'Amato sided with the President on fully 82 percent of the roll-call votes in 1981. "I'm supporting the President so that when I go to the White House for help for New York, they'll receive me as a team player and maybe then they'll help," he explained, as quoted in *New York* magazine (August 3, 1981).

D'Amato was an especially staunch advocate of Reagan's budget-cutting proposals. On the House floor and in an article for the op-ed page of the New York *Times* (March 24, 1981), he pleaded with his colleagues, "Let us not pick the Reagan package to pieces or delay its passage unto death." Unless "even some meritorious programs" were eliminated, he went on, "no significant change in our present economic morass will be possible." Mindful of the effects of some federal cutbacks on New York residents, however, he asked the White House not to excise certain programs, including several urban housing and redevelopment projects, and he voted to restore funds to preserve other worthwhile schemes, such as the school-lunch program.

Among the "ayes" D'Amato cast in support of Reagan Administration policies were his votes in favor of allowing voluntary prayer in public schools, raising the age for Social Security eligibility to keep the retirement system solvent, slashing funds for the Legal Services Corporation, imposing restrictions on busing to achieve racial integration in the schools, and authorizing appropriations for the construction of the controversial Clinch River nuclear breeder reactor and the manufacture and deployment of such advanced weapons as the B-1 bomber, the MX missile, and the neutron bomb.

Like Reagan, D'Amato is committed to the passage of antiabortion legislation. He approved a bill prohibiting federal funding of abortions even in cases of rape and incest, and he was a cosponsor of the so-called "human life bill," which declares that life begins at conception. Troubled by the possibility that the bill could be interpreted as outlawing the use of some contraceptives, such as the intrauterine device, he told reporters that he would "seek to fix" the ambiguous wording when the bill came to the Senate floor.

D'Amato first broke with Reagan over the Administration's approval of the sale of sophisticated surveillance planes to Saudi Arabia, and he has since used his position on the foreign operations appropriations subcommittee to castigate the White House for its continuing military aid to Syria. As a member of the Commission on Security and Cooperation in Europe, which monitors international compliance with the Helsinki Accords, he is concerned about alleged human rights violations in Central America. He has generally approved the Administration's requests for military and especially economic aid to Latin America. "People aren't foolish," he told Jane Perlez of the New York *Times* (April 30, 1983). "If an effort is made to improve their economic needs, they will rally against those forces blowing up bridges. . . . [But] we've got to let them know that we're not going to support them unless they go along with economic and human rights reforms."

Despite a Presidential-support score of 71 percent, according to *Congressional Quarterly*, D'Amato publicly took issue with Reagan on several occasions during his second year in office. To the surprise of many of his fellow Republicans, he denounced the Administration's budget for fiscal 1983 as "an absolute disaster" that shredded social programs while neglecting to make cuts in the generous cost-of-living allowances that threatened to bankrupt federal entitlement programs. He demonstrated his displeasure by voting to override the President's veto of a $14.1 billion supplemental spending bill, helping to defeat a White House proposal for an arbitrary income ceiling on student loan eligibility, and leading the attack against the Administration's attempt to slash mass transit operating subsidies in fiscal 1983 and eliminate them thereafter. "I am arguing equity here," D'Amato said on the Senate floor. "For years, my state has been hurt by inequitable formulas. I cannot stand idly by and watch this occur again." His persistence paid off when the Senate defeated the Reagan proposal and passed in its place a measure providing New York City with $1 billion in mass transit aid over a four-year period that D'Amato had attached to a gasoline tax bill.

Alfonse D'Amato stands five feet nine inches tall and usually weighs about 170 pounds. He has dark eyes and thinning black hair, and he speaks rapidly in a somewhat high-pitched voice. Since his election he has made an effort to shed the "pasta and polyester" tag that has dogged him for years by wearing more stylish suits. Interviewers have frequently commented on his volatile, often abrasive personality. As a writer for *New York* magazine (February 16, 1981) observed, "He is a man whose intelligence—and he *is* intelligent—flows from his emotions, especially his anger. He is tightly wound, impatient, spontaneous." To relax after his customary eighteen-hour workdays, the Senator goes sailing and plays the piano. He is said to be a talented mimic. The father of four children, Lisa, Lorraine, Daniel, and Christopher, D'Amato legally separated from his wife of twenty-three years, Penelope Ann Collenburg D'Amato, an instructor at Nassau County Community College, in 1983. He has maintained his home in Island Park, but while the Senate is in session, he stays at a condominium he recently bought in Alexandria, Virginia.

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D'Aubuisson, Roberto

(dä´bwē-sôn rō-ber´tō)

1944(?)– President of Constituent Assembly of El Salvador; political activist. Address: b. c/o Constituent Assembly, San Salvador, El Salvador

Spokesmen for the Reagan Administration hailed the March 1982 elections in El Salvador as a tentative first step toward stability and democracy in a country that has in recent years known only chaos and repression. But when Roberto d'Aubuisson, the young and charismatic president of the newly formed constituent assembly, established a right-wing coalition dominated by his own party, ARENA, that excluded previously dominant moderate Christian Democrats from power, he introduced a new and disturbing element into his strife-torn nation. To his admirers d'Aubuisson represented the tough, "take-no-prisoners" type of leader who could, in the words of the syndicated columnists Rowland Evans and Robert Novak, spearhead a "crusade for democratic capitalism" in El Salvador; his critics, however, agreed with the former United States Ambassador to El Salvador, Robert E. White, who viewed him as a

Roberto D'Aubuisson

"pathological killer" because of his alleged involvement with the right-wing death squads that had helped to conduct a bloody reign of terror.

Roberto d'Aubuisson was born in about 1944 in Santa Tecla, a small city near San Salvador, the national capital. One of his ancestors had come to Latin America from France in the nineteenth century with the de Lesseps Company to take part in its early, unsuccessful effort to build a Panama canal. According to Lydia Chavez, writing in the New York *Times* (February 27, 1983), d'Aubuisson belonged to a "well-known but by no means wealthy family." His father was a salesman, and his mother, Joaquina, was a career civil servant who is now living on a government pension. At fifteen, d'Aubuisson entered a military academy, where one boyhood acquaintance, quoted in the *Wall Street Journal* (March 24, 1982), remembered him as "just a poor kid who would stay up all night studying for his officer's commission." After graduating, he was assigned to the national guard of El Salvador, specializing in intelligence and national security, and eventually he became a protégé of José Alberto Medrano, a former national guard commander and a hard-line anti-Communist.

During a tour of duty abroad, d'Aubuisson took intelligence courses at private police academies in New York and Virginia, and in 1970–71 he studied at the International Police Academy near Washington, D.C., which was later eliminated by the United States Congress for teaching the techniques of torture. His training was further supplemented by stints with police in Uruguay and Taiwan, and in the early 1970's he served briefly with the United States Green Berets in Panama.

In 1975 d'Aubuisson was moved to the armed forces general staff, after radicals arrested by his forces claimed that they had been subjected to torture. During the next few years, while liberals, radicals, and Roman Catholic activists stepped up pressure for land reform in El Salvador, d'Aubuisson forged links with right-wing paramilitary organizations holding the line against such reforms. According to an article in the New York *Times*, d'Aubuisson founded the notorious Union de Guerreros Blancos (UGB), or Union of White Warriors, an extreme right-wing "death squad," which has acknowledged responsibility for many killings. Incensed by the Jesuit order's advocacy of agrarian reforms, in 1977 the UGB threatened to kill all Jesuits remaining in El Salvador after a certain date.

Although d'Aubuisson and his supporters never admitted any involvement with the "death squads," some of his statements have been ambivalent about them. According to a United States State Department memorandum, d'Aubuisson said in early 1981 that members of security forces "utilize the guise of the death squad when a potentially embarrassing or odious task needs to be performed." In a press conference in March of that year he went on to describe the "death squad" as "an instrument [that] the public security forces need . . . as an outlet."

In October 1979 a group of reform-minded officers staged a coup against the right-wing regime of President Carlos Humberto Romero. Because of his paramilitary connections, his alleged human rights violations as intelligence chief of the Salvadoran national guard, and his vehement opposition to the change in government, d'Aubuisson, then a major, was dismissed from the armed forces by the new junta, along with other hard-liners, and went into exile in Guatemala, where he began a rice farming operation that soon collapsed. His family remained in Guatemala City, but d'Aubuisson was often back in El Salvador, staying at the homes of friends for reasons of security.

After the junta announced a series of major reforms, including a three-phase land redistribution program and the nationalization of banks, El Salvador's "fourteen families"—the oligarchy that owned the lion's share of the nation's resources—increasingly looked upon d'Aubuisson as their spokesman. In early 1980 the cashiered army major founded a new political party, the Frente Amplio Nacional, or Broad National Front, as a platform for his extreme right-wing supporters.

Appearing on Salvadoran television in February 1980, d'Aubuisson denounced the now dominant Christian Democrats and their reform policies and branded the new government's attorney general, Mario Zamora Rivas, as a "Communist." When Zamora was assassinated by a "death squad" a short time afterward, Christian Democrats were convinced that d'Aubuisson was responsible for the murder, and he was also believed to have masterminded the assassination, in March 1980, of Roman Catholic Archbishop Oscar Arnulfo Romero, an outspoken champion of the poor. Former United States Ambassador Robert E. White told the Senate Committee on Foreign Relations in April

1981 that he had received documents the previous year containing evidence that was "compelling, if not 100 percent conclusive," that d'Aubuisson and his associates were responsible for the murder of the archbishop.

According to a letter dated May 12, 1981 by Richard Fairbanks, assistant secretary of state for Congressional relations in the Reagan Administration, d'Aubuisson was also the leader of the General Maximiliano Hernández Brigade, named for the Salvadoran strongman who crushed an incipient Communist revolt in 1932. Beginning in 1980, the brigade's "death squads" reportedly executed several priests and foreign officials, more than sixty Christian Democratic mayors and local officials, and hundreds of ordinary citizens on mere suspicion of leftist sympathies.

Inspired by the presence in El Salvador of the deposed President, Carlos Humberto Romero, d'Aubuisson and his supporters tried unsuccessfully to topple the junta on May 2, 1980. Although d'Aubuisson disclaimed responsibility for the coup attempt in an appearance on a San Salvador radio station, he was arrested on May 7. Documents seized after his arrest, according to an article by Katherine Koch of the Washington *Post* (July 13, 1980), revealed that d'Aubuisson and businessman Alfredo Mena Lagos had plotted to seize power with the backing of the military, claiming that they were saving the nation from a Marxist-Leninist coup that had been hatched by the Trilateral Commission, United States Ambassador White, ousted members of the junta, leftist terrorists, and the late Archbishop Romero.

Tensions mounted after d'Aubuisson's arrest. His sympathizers in the military clamored for his release but the Christian Democrats, fearful that leftist guerrillas would then claim that the government was controlled by right-wingers, threatened to quit the government if the charges were dropped. D'Aubuisson's stunning release by a military judge on May 13 on the grounds that the charges against him were "without merit" was accompanied by further triumphs for the right wing. The junta's armed forces commander, Colonel Adolfo Majano, was replaced by an officer more acceptable to the extreme right, and the Christian Democrats lost face when they failed to follow up their threat to resign.

In June 1980 the United States Immigration and Naturalization Service revoked d'Aubuisson's multiple entry visa on the grounds that he endangered the country's "welfare, safety, and security." Nevertheless, he managed to elude officials and enter the United States illegally for two days. After holding a press conference and addressing a luncheon in Washington, D.C. on July 1 that was sponsored by the American Legion and the American Security Council, he turned himself in to United States authorities, then flew to Guatemala. By the end of 1980 he was reported to have returned to El Salvador.

Sensing that President Ronald Reagan would be more sympathetic to his right-wing views than Jimmy Carter had been, d'Aubuisson noted in a press conference on March 3, 1981 that he had met with several persons close to the new administration. He broadly hinted that the ruling junta would collapse if pressed for its resignation by the military, and he suggested that the Reagan Administration would welcome a totally military government. United States officials were, however, disturbed by what they perceived as d'Aubuisson's call for a coup. After the American embassy in El Salvador was fired upon on March 4, chargé d'affaires Frederic L. Chapin said that the attack had "all the hallmarks of a d'Aubuisson operation" and that the United States had "no intention of being intimidated." Secretary of State Alexander M. Haig Jr. warned that a right-wing coup could have "serious consequences" for the continuation of American military and economic aid. Meanwhile, the President of the junta, José Napoleón Duarte, fearing that a right-wing coup was imminent, canceled plans for a trip to West Germany and issued an order for d'Aubuisson's arrest.

After going back into exile in Guatemala for several months, d'Aubuisson began staging his political comeback in September 1981 by sending a secret tape recording to the Salvadoran army in which, as in previous tapes, he identified suspected leftists, apparently for the benefit of the "death squads." More significantly, he announced the formation of a new party, ARENA (the acronym for Alianza Republicana Nacionalista). D'Aubuisson predicted that ARENA could win the forthcoming elections for a constituent assembly, scheduled for March 1982, if it took an uncompromising stand against leftist guerrillas and, at the same time, promised to "widen and improve" social reform.

"Major Bob" d'Aubuisson threw himself into his high-powered campaign—handled by the New York City-based McCann-Erickson agency—with a great deal of enthusiasm. According to Robert E. White, it was largely financed by the Salaverria brothers of Miami, one of El Salvador's "fourteen families." D'Aubuisson's lean good looks and impassioned anti-leftist rhetoric made him a natural stump speaker—"the most charismatic politician on the national scene," as Christopher Dickey described him in the Washington *Post* (February 7, 1982).

D'Aubuisson's bellicose campaign style enhanced his stature in the eyes of members of the nation's middle classes who, lacking the wealth to escape from the violence that had claimed tens of thousands of lives, were looking for a strongman, or *caudillo*, to solve the nation's problems. The ARENA leader estimated that 100,000 armed Salvadorans would be needed to pacify the country. He promised to introduce emergency legislation to increase the number of armed civilians, thus boosting the "death squads," and, if necessary, to use napalm against the leftist rebels.

Violence, both physical and verbal, escalated during the last days of the campaign. After escaping from an unsuccessful assassination attempt with only a slight wound to his right shoulder, d'Aubuisson blamed the Christian Democrats for the attack. Stung by his criticisms of the land reforms and his equation of their professed "communitarianism" with Communism, the Christian Democrats and their supporters asserted that the ARENA leader had once been jailed for forty-five days after abandoning his troops in the middle of a state of emergency and called attention to his earlier admission that he had once headed ANSENAL, the Salvadoran political police known for torture and executions. According to the Mexican newspaper *El Día*, d'Aubuisson allegedly once told three German reporters that their countrymen had been "very intelligent" because they had "realized that the Jews were responsible for the spread of Communism" and had begun "to kill them."

The elections of March 28, 1982 resulted in a surprise victory for d'Aubuisson. Although the Christian Democrats emerged with a plurality of 40.5 percent of the vote, or twenty-four of the sixty seats in the new constituent assembly, the leftists' refusal to take part in elections that they regarded as a sham left the rest of the field to right-wing parties. D'Aubuisson combined his party's nineteen seats with the fourteen won by the National Conciliation party, which had been displaced in the 1979 coup, to create a governing coalition. The Reagan Administration was now faced with a Salvadoran government that was prepared to eliminate many of the previously adopted reforms and with a leader who could become, in the words of Joan Didion in the *New York Review of Books* (November 4, 1982), "the wild card who could queer everybody's ability to refer to his election as a vote for freedom."

After ARENA had established its majority coalition in the constituent assembly, American officials tried to make the best of the situation. House Majority Leader James C. Wright of Texas described d'Aubuisson as "an intense, keyed-up young man," but said that he "believed him when he said he wants a government of national reconciliation." The Reagan Administration's Ambassador to El Salvador, Deane Hinton, was more ambivalent. "He's pretty astute," Hinton said, "but he's also capable of going off the deep end. . . . He could be a patriot, or he could be a fascist." Former Ambassador Robert E. White, who regarded the elections in some respects as "a distortion of the democratic process," condemned what he perceived as the Reagan Administration's "bizarre attempt to recast d'Aubuisson in a more favorable light."

In an apparent effort to reassure the United States that he was not a wild-eyed extremist, d'Aubuisson toned down his strident rhetoric after the election. He pledged to make the existing land reforms work "within the framework of private enterprise," and promised an amnesty law generous enough to make the rebels lay down their arms. In the month after election, however, d'Aubuisson tried to exclude the Christian Democrats from any significant share in the government, contending that his coalition represented the majority will. It was only after a delegation of American leaders warned him that political parties must have power proportionate to their performance at the polls that he agreed to permit ARENA to share what he called "the destiny of our country" with the Christian Democrats.

But when it became apparent that the banker Álvaro Alfredo Magaña, an independent conservative acceptable to the Christian Democrats and the armed forces, would be elected interim President of El Salvador, Roberto d'Aubuisson took steps to retain control of the constituent assembly through manipulation of the list of candidates for its nine-member directorate. On April 22, 1982 d'Aubuisson was elected assembly president, and the other key legislative posts in the assembly were occupied by his fellow rightists, to the exclusion of the Christian Democrats. After warnings from the United States that American aid might be jeopardized if the extreme right wing were to emerge victorious, d'Aubuisson, under pressure from the military, reluctantly accepted Magaña, who was elected interim President on April 29, 1982, ending a month-long deadlock.

Despite d'Aubuisson's assurances that there would be "no return" to the past regarding recovery of expropriated lands, he seemed to confirm the worst fears of his critics in May 1982, when he spearheaded the constituent assembly's suspension of a law that had enabled peasants to acquire small plots of land. He contended that the so-called "land-to-the-tiller" program had damaged the economy. Despite his avowal that the suspension of the reforms was only temporary, reports that thousands of *campesinos* had been dispossessed of their recently won lands since the March elections caused observers to conclude that he had dealt land reform a major setback.

As 1982 drew to a close d'Aubuisson had to fend off challenges to his power. The Christian Democrats reportedly planned to remove him from the assembly presidency. Minister of Defense José Guillermo García, who supported land reform as a means of securing peasant loyalty and American aid, dismissed or transferred a number of pro-d'Aubuisson members of the Salvadoran high command who were alledgedly plotting a coup. Furthermore, d'Aubuisson's ability to obtain passage of legislation was severely hampered when several disgruntled members of the National Conciliation party defected from the ARENA alliance and voted with the Christian Democrats on key issues.

In January 1983 d'Aubuisson suffered a further setback when, following a showdown over appointment of a health minister, the constituent assembly voted to divest ARENA of its veto power and stripped the assembly president of the authority to determine its agenda. In March 1983 he was overwhelmingly defeated when the assembly voted thirty-six to twenty-four against his party's efforts to abolish land reform. Although d'Aubuisson has declared his intention to resign as assembly president once the new Salvadoran constitution is completed, he is considered to be a likely candidate for the national Presidency in the elections tentatively scheduled for December 1983.

American correspondents Rowland Evans and Robert Novak, who visited El Salvador in the summer of 1983, depicted d'Aubuisson as a moderate committed to land reform and to the "democratic process in alliance with the United States." But that view was refuted by other observers, such as American labor advisers working with Salvadoran unions, who associated d'Aubuisson with a right-wing terror campaign against the country's labor organizations. They noted that Samuel Maldonado, one of El Salvador's leading union organizers, went into exile in October, in fear for his life, after d'Aubuisson publicly accused him of having leftist associations.

Roberto d'Aubuisson makes his home in an upper-class district of San Salvador with his wife, the former Yolanda Munguía of Usulután, and their four children, Roberto, Carolina, Sylvia, and Eduardo. Slender and muscular, with thick black hair and piercing brown eyes, the ARENA leader chain-smokes, speaks in a tense, staccato manner, and compensates for his five feet six inches of height by wearing elevated heels on his boots. Deceptively benign in his appearance, he looks, according to Michael Kramer of *New York* magazine (May 10, 1982), "like a young Eddie Fisher." Although he has softened his image somewhat since assuming public office, he still packs a pistol and wears a bulletproof vest.

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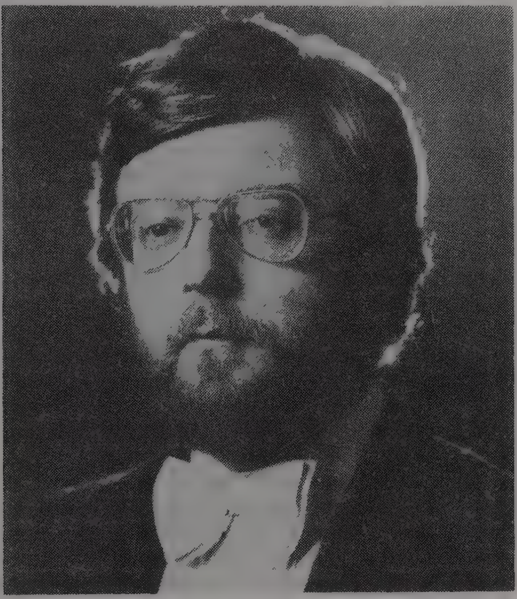

Davis, Andrew

Feb. 4, 1944– Symphony orchestra conductor; organist; harpsichordist; pianist. Address: b. c/o Harold Shaw Concerts, Inc., 1995 Broadway, New York City, N.Y. 10023

Since his appointment as musical director of the Toronto Symphony Orchestra in 1975, only one year after he made his North American debut, the young British-born conductor Andrew Davis has welded it into a superbly integrated group with the "chamber music sense of ensemble" that he so much admires. The Toronto Symphony must also be accounted a box-office success, for subscriptions to the orchestra's performances have skyrocketed since his advent, and the length of its season has been greatly extended.

Trained as a pianist, harpsichordist, and organist, Davis has a decidedly donnish background that he acquired during his years on an organ scholarship at King's College, Cambridge, where he served as an assistant to Sir David Willcocks of the Cambridge Musical Society. Those years of academic apprenticeship may help to explain the thoroughness of his approach to symphonic scores, his distinct commitment to developing one orchestra to its fullest potential, and his lack of flamboyance in an era in which conductors have become jet-set showmen as well as musicians. Before coming to Toronto, Davis had acquired an enviable reputation in his native land as a specialist in modern British music and as a conductor associated with the Royal Liverpool Philharmonic, the Academy of St. Martin-in-the-Fields, the New Philharmonia, the BBC Scottish Symphony, the Glyndebourne Festival and the BBC Symphony.

Andrew Frank Davis was born on February 2, 1944 in Ashridge, Hertfordshire, England. At Watford Grammar School he sang in the choir as a boy soprano, and in his early teens he studied piano at the Royal Academy of Music, in London. At seventeen he began to study organ privately with Peter Hurford and Piet Kee. From 1963 to 1967 Davis attended King's College, Cambridge University, on an organ scholarship, with the career goal of eventually becoming a cathedral organist and choir director, but having decided by the end of his first year there to become a conductor, he studied scores and made his debut with a student orchestra by conducting one of Haydn's divertimentos. After obtaining his M.A. degree from King's College, Cambridge, Davis received a grant to study conducting in 1967–68 with the renowned Franco Ferrara at the Accademia di Santa Cecilia, in Rome.

On his return to Great Britain, Andrew Davis looked around for a post in conducting. Meanwhile, he earned his living for the next few years by playing continuo on the organ or harpsichord for recordings of early music with such groups as the Academy of St. Martin-in-the-Fields, the Purcell Consort, or Musica Reservata. Remaining on the lookout for promising openings as a conductor, he took part, in 1969, in the Royal Liverpool Philharmonic's seminar for young conductors. His first noteworthy appearance as a conductor came about by chance in October 1970. When Eliahu Inbal suddenly fell ill, Davis was asked on a few days' notice to replace him on the podium for a performance at the Royal Festival Hall in London by the BBC Symphony. The program featured Leoš Janáček's *Glagolitic Mass*, a highly complex and ambitious work that he had never conducted before, but the response from members of the audience and from critics was hospitable. That auspicious debut took place about the same time that he was appointed assistant conductor of the BBC Scottish Symphony. His two-year tenure in Glasgow ended in 1973, when he was named to the post of associate conductor of the New Philharmonia, in London.

That year marked a turning point in the career of Andrew Davis. He not only made his operatic conducting debut in the summer of 1973 in the Glyndebourne Festival production of Richard Strauss's *Capriccio* but also began his international career by touring the Far East with the English Chamber Orchestra and by making the first of several visits to Israel to conduct the Israel Philharmonic. When he made his New York debut early in 1974 with the New York Philharmonic in Avery Fisher Hall, the critic Allen Hughes noted in the New York *Times* (January 23, 1974) that he "gave every indication in this first concert here of having been born to the podium." Hughes added that the New York Philharmonic's "vigorous, buoyant, and vital response" to Davis confirmed his initial impression throughout the "exhilarating" concert. Although that performance is sometimes mentioned as Davis' American debut, he has pointed out to interviewers that he actually made his first United States concert appearance in Anchorage, Alaska, in 1973.

In the spring of 1974 Andrew Davis flew to Toronto, Canada for a performance of Janáček's *Glagolitic Mass*, the work that had brought him acclaim when he made his BBC Symphony debut on such short notice in London. Karel Ančerl, who conducted the Toronto Symphony Orchestra from 1970 to 1974, had scheduled the difficult Czech composition with its unfamiliar Church Slavonic text for his final season before his death, and the members of the orchestra wanted to respect their late director's wishes. When Davis stepped before the musicians of the Toronto Symphony, the singers of the Mendelssohn Choir, and soloists in early May 1974 in a program that also included Richard Strauss's tone poem *Don Quixote*, he was well aware of the ceremonial aspects of the occasion. John Kraglund noted in his review for the Toronto *Globe and Mail* (May 9, 1974): "Both compositions revealed Davis as a vigorous, sometimes showy conductor with an impressive command of orchestral forces and, less consistently, of musical styles." Kraglund nevertheless conceded that Davis' reading of the *Glagolitic Mass* merited the enthusiasm of the audience in Toronto's venerable Massey Hall.

On the basis of the impression he had made at his debut and other factors working in his favor, Andrew Davis was appointed to the post of musical director and conductor of the Toronto Symphony Orchestra, beginning with the 1975–76 season. He remained associate conductor of the New Philharmonia of London, regular conductor at the Glyndebourne Festival, and principal guest conductor of the Royal Liverpool Philharmonic. The announcement of the appointment seemed largely responsible for a 10 percent increase in the number of symphony subscribers and capacity or near-capacity audiences. During an interview with John Kraglund for the Toronto *Globe and Mail* (October 18, 1975) Davis remarked that he was not interested in developing a distinct type of sound for the Toronto Symphony, since he felt that it still had something of the brilliance created by Seiji Ozawa and the sonority and depth achieved by Karel Ančerl.

During his first season with the Toronto Symphony, Andrew Davis routed some old "war horses" from the repertoire by programming works seldom heard in Toronto, such as Stravinsky's *Petrouchka Suite*, Sibelius' Violin Concerto, Beethoven's *King Stephen Overture*, and Elgar's Symphony Number Two and oratorio *The Dream of Gerontius*. His success could be gauged not only by the record number of new subscriptions and capacity audiences but also by the reviews of John Kraglund, who entertained hopes for greatness in the future and expressed optimism about the orchestra's performance quality in "favored music" and Davis' obvious ability to get his players to give their very best.

With some minor reservations, Kraglund's optimism seemed justified by the seasons that followed. Andrew Davis continued to program such comparative novelties as Borodin's Symphony Number Three, engaged major international artists like the American soprano Jessye Norman for guest appearances, and began to record with the orchestra for the CBS label. Davis also became a familiar figure to New York City audiences by conducting the annual spring performances of the Toronto Symphony at Carnegie Hall and by serving as an occasional guest conductor with the New York Philharmonic to the approval of the majority of local critics who noted his growing maturity, improving baton technique, and increasing virtuosity over the years. One exception was Harold C. Schonberg, the veteran critic of the New York *Times*, who preferred to reserve judgment until he had further opportunity to weigh what he considered to be Davis' "virtues and failings." The critical consensus, however, is that under Andrew Davis the Toronto Symphony Orchestra has achieved its highest level to date, even though, as some reviewers have pointed out, he does not impose himself upon the orchestra and sees himself as "only a medium for the music." Perhaps one critic summed it up best when he wrote that Davis "makes music *with* an orchestra rather than *against* an orchestra."

Accompanied by an elaborate entourage recruited from the media, including journalists and photographers, and a great deal of fanfare, Andrew Davis took the Toronto Symphony Orchestra on a three-week tour of the People's Republic of China, beginning in late January 1978. The Toronto Symphony was only the second major orchestra to visit Communist China and the first to perform the works of Gustav Mahler there (to the bemused perplexity of some members of its overflow audiences). While in China, Davis also appeared as a guest conductor with the Peking Central Philharmonic. The trip symbolized the growing cosmopolitanism of the Toronto Symphony Orchestra, for until the advent of Davis the orchestra had been to Europe only twice out of a total of five tours outside Canada, and it now tours annually.

During the late 1970's Andrew Davis continued to expand the repertory of the Toronto Symphony, presenting works by such relatively unfamiliar composers as Carl Nielsen, Josef Fiala, Sir Michael Tippett, and Hua Yuam Gung. At the same time he made concessions to the preferences of his more conservative subscribers by continuing to offer the Mahler symphonies, and by introducing his "Great Composers Series." That he had succeeded in broadening the taste of a mass audience was demonstrated in August 1978, when a wildly cheering and whistling audience gave him a sustained ovation at Ontario Place after his outdoor performance of Mahler's Fifth Symphony. In May 1979 Davis took the Toronto Symphony on a tour of Southern California, and in late August he conducted the New York Philharmonic for the last of its free summer programs in Central Park, a festive event that was attended by a picnicking audience estimated at some 100,000 people. In 1981 Davis himself entered the ranks of composers when he conducted the premiere of his first orchestral work, *La Serenissima*, which he wrote in tribute to Venice. With characteristic modesty, he told Bridget Paolucci in an interview for *Opera News* (March 13, 1982) that the audience reaction had been "good," but described the experience as "nerve-wracking."

The red-letter event of 1982 for the long-suffering music lovers of Toronto was the inauguration in September of the multimillion-dollar Roy Thomson Hall, the new home of the Toronto Symphony Orchestra. For eighty-five years performers and members of the audience had sweated their way through late spring and early autumn concerts in unairconditioned Massey Hall, where acoustics were so execrable that some sections of the orchestra experienced difficulty in hearing what other sections were playing. Now at last the musicians were able to achieve what Andrew Davis has insisted should be the major objective of the conductor: "To get an orchestra to listen to itself." Distinguished music critics from all over Canada and the United States came to Toronto for the opening concert, which featured Sir William Walton's oratorio *Belshazzar's Feast*, Poulenc's Organ Concerto (to show off what is reputed to be the finest pipe organ in Canada), and Ravel's second suite from *Daphnis and Chloë*.

Although his current contract with the Toronto Symphony Orchestra is due to expire in 1983, and rumors continue to circulate of tempting offers from such major organizations as the Cleveland Orchestra, Andrew Davis has said that he would be perfectly content to remain in Toronto for a few more seasons, perhaps until 1985. During the 1981–82 season Davis was a guest conductor with the Cleveland Orchestra, the Boston Symphony, and the Philadelphia Orchestra, and he was scheduled to appear with the Cleveland Orchestra for two weeks in 1982–83. Encouraged by his successes in conducting *Salome* (1981) and *The Barber of Seville* (1982) at the Metropolitan Opera House and in presiding over the productions of *Der Rosenkavalier* (1981) at the Paris Opéra and at Covent Garden (1983), Davis has said that he would like to be the musical director of an opera house within fifteen or twenty years. "Administrative things drive me nuts," he admitted to Bridget Paolucci, "and an opera house would be *much* worse than a symphony orchestra. But I would like it, because I love the opera."

In selecting repertory for his four recordings a year with the Toronto Symphony Orchestra for CBS Davis is even more adventurous and innovative than he is in his regular programming. His extensive discography also includes recordings with the London Philharmonic, the London Symphony, the New Philharmonia, and the Philharmonia. Two of his recordings have won the Grand Prix du Disque, one of the most prestigious awards bestowed by the international record industry.

The appearance of Andrew Davis has altered considerably in recent years. Now bearded and bespectacled, he formerly wore his hair in bangs and was clean-shaven. Once slender, he has gained considerable weight, and a music critic described him recently as "cherubic." Droll, dry of wit, and whimsical, he has a sense of humor that smacks of the academic background from which he came. According to some observers, Davis sprints on and off the concert platform as if he were competing in a track race, indifferent to adulation or applause. His memory for musical scores is photographic, and his talent for mimicry has enlivened many a party after a performance. Davis' list of recreational interests, which looks as if it had been compiled by a kindly old English vicar, includes reading, kite-flying, making elderberry wine, and studying medieval stained glass. But that impression can be misleading. Davis lives in a renovated house in Toronto's Cabbagetown district, which he reportedly shares with Nanci Carole ("Corky") Monohan, a former double bass player with the Toronto Symphony; his wife, the former Felicity Mary Vincent, whom he married in 1970, is said to have returned to England around 1977.

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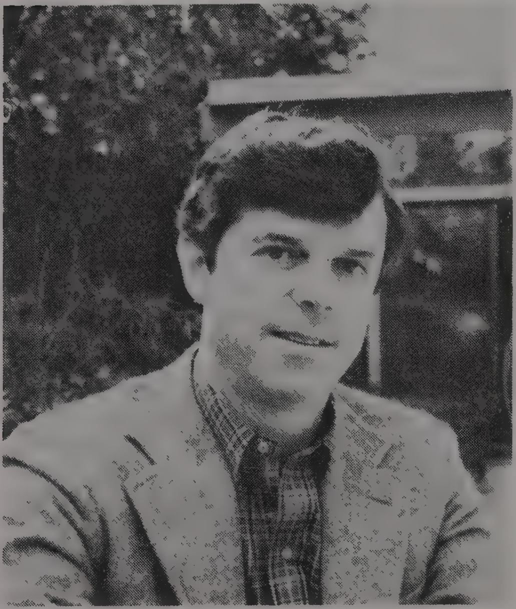

Davis, Peter (Frank)

Jan. 2, 1937- Television and motion picture producer; writer. Address: h. 320 Central Park West, New York City, N.Y. 10025

The forceful documentary maker Peter Davis first gained public attention—and in some quarters, notoriety—with the award-winning television exposés *Hunger in America* (1968), which he co wrote, and *The Selling of the Pentagon* (1971), which he wrote and produced. His equally controversial feature film on America's traumatic Vietnam experience, *Hearts and Minds*, won an Academy Award in 1975. More recently, Davis has devoted his talent and energy to depicting the drama of everyday life in America's heartland—through images and dialogue in his six-part television documentary *Middletown* (1982), an update of Robert and Helen Lynd's classic sociological study of Muncie, Indiana, and, in book form, in *Hometown* (1982), a work of creative nonfiction inspired by Davis' lengthy field work in Hamilton, Ohio.

Peter Frank Davis was born on January 2, 1937, the son of Frank Davis, a Hollywood screenwriter, and Tess Slesinger, the novelist and prize-winning short story writer, who collaborated with her husband on the script for the movie *A Tree Grows in Brooklyn*. *Who's Who in America* gives Los Angeles as Davis' birthplace; other sources say Santa Monica. With his younger sister, Jane, Davis grew up on a ranch in Upland, California and in Beverly Hills.

Following the death of Tess Slesinger, in 1945, Frank Davis remarried, in 1947. As quoted by Arthur Lubow in *People* (March 29, 1982), Peter Davis described his stepmother, Isabelle Davis, as "deeply implicated in what passes for [his] character." After taking his B.A. degree *magna cum laude* at Harvard University, in 1957, Davis settled in New York City, where he has lived ever since. His first jobs were with the New York *Times*, as copy boy on the *Times Magazine* (1957-58) and editorial assistant on the *Times* (1958-59). In 1959 and 1960 Davis served in the United States Army, in 1960 and 1961 he wrote free-lance for magazines and television, and from 1961 to 1964 he was a writer with Sextant Film Productions. After several months' apprenticeship as an assistant producer of television documentaries with NBC News, he became a writer and producer of television documentaries with CBS News in 1965.

Among the early documentaries on which Davis worked at CBS News were *Heritage of Slavery* (1968), *Hunger in America* (1968), and *The Battle of East St. Louis* (1969). *Hunger in America*, produced by Martin Carr and written by Davis in collaboration with Carr for the *CBS Reports* series, focused on the wretched, sometimes fatal effects of malnutrition, especially on underprivileged children, in four different sections of the country. In doing so, it charged the Department of Agriculture and the Senate and House farm committees with neglect in the administration of the food-stamp program and other government resources. The National Academy of Television Arts and Sciences awarded the show an Emmy, but the flak from Washington was intense, incessant, and prolonged. Weary of the siege, Carr left CBS for NBC in 1969.

Carr's fate would soon befall Davis, in spades. On February 23, 1971, 165 of CBS's 204 affiliated television stations aired the *CBS Reports* documentary *The Selling of the Pentagon*, a scathing exposé of the Defense Department's public relations program, then budgeted at $190,000,000 annually, according to an independent study for the Twentieth Century Fund. The documentary, written and produced by Davis, was uncompromising and thorough, ranging in coverage from red-carpet military junkets for business executives and other VIP's to the Pentagon's production of its own "information" films. "On this broadcast," narrator Roger Mudd concluded, "we have seen violence made glamorous, expensive weapons advertised as if they were automobiles, biased opinions presented as straight facts. . . . Pentagon propaganda insists on America's role as the cop on every beat in the world. Not only the public but the press as well has been beguiled, including, at times, ourselves at CBS News. This propaganda barrage is the creation of a runaway bureaucracy that frustrates attempts to control it."

The Selling of the Pentagon won a Peabody Award as well as an Emmy, and critics hailed it as a rare example of television's potential for hard-hitting journalism. "Only Senator Fulbright in his book on Pentagon propaganda has come close to the exposure this show gave to the military's picking of the public pocket and mind," the reviewer for *Variety* (March 3, 1971) observed. In *Harper's* (June 1971), Fred W. Friendly, himself a master emeritus of the TV documentary, wrote, "*The Selling of the Pentagon* may have been the most penetrating documentary since David Lowe's *Harvest of Shame* and the most explosive and condemned since the Murrow-McCarthy broadcast of 1954."

The venting of Washington's wrath over *The Selling of the Pentagon* began with an attack by Spiro T.Agnew, then Vice-President, who accused CBS of hurling "a subtle and vicious broadside against the nation's defense establishment" and Davis of demonstrating a "pattern" of disrespect for the government going back to *Hunger in America*. "Perhaps it is time," Agnew added ominously, "that the networks were made more responsive to the views of the nation." For months, lawyers and top executives at CBS were preoccupied with preparing for Congressional hearings or arguments with the Federal Communications Commission, and Davis was tied up in writing rebuttals to new charges day in and day out. "We have to answer each of these things," he told Robert Sherrill, as quoted in the New York *Times Magazine* (May 16, 1971). "We can't keep up with this. They simply have too many foot soldiers over there [at the Pentagon]."

Bowing to the Pentagon's charge that interviews on *The Selling of the Pentagon* had been "doctored" or "juggled," CBS tightened its rules for the editing of news presentations. CBS News gave Davis no more major assignments, and he was quoted as being "beside himself" over changes made in a piece on anti-personnel CBU's (cluster bombs) he did for the magazine show *60 Minutes* in June 1972. That summer he took a leave of absence (which would turn out to be permanent) from the network and embarked on the making of the motion picture *Hearts and Minds* at the invitation of producer Bert Schneider.

Schneider's original conception was a study of governmental secrecy as dramatized in Daniel Ellsberg's "Pentagon papers" trial, but Davis decided to "look at the whole enchilada . . . why did we go to Vietnem, what was our effect there, and what was the effect on us?" He culled 15 percent of the film from outside sources, including news footage and old movies revealing Occidental jingoism; the rest he shot with his own crew over the period of a year in the United States, France, and Vietnam. Among those he interviewed were an American airman who felt no human connection with the people he bombed; another airman, who began feeling pangs of conscience after he was out of the war; a father trying to understand why his son had to die in Vietnam; General Nguyen Khanh, who had been forced out of the presidency of Vietnam by the White House; former French Foreign Minister Georges Bidault, who revealed that Secretary of State John Foster Dulles had offered two atomic bombs to the French forces in Vietnam in the early 1950's; and former Presidential adviser Walter W. Rostow, the only high-level American policymaker who consented to an interview. In the end, Davis edited 150 hours of footage down to 110 minutes.

Hearts and Minds was given an enthusiastic reception at the 1974 Cannes Film Festival. In the United States, Columbia Pictures, which had financed the film, was hesitant to release it, apparently out of fear of litigation. Warner Brothers picked it up, gave it an American premiere in Los Angeles, and—after Walter W. Rostow lost his suit to block its release—distributed it nationally. Writing in *Newsweek* (March 3, 1975), Paul D. Zimmerman described *Hearts and Minds* as a "deeply disquieting . . . thoroughly committed, brilliantly executed and profoundly moving document" that "gives loss a face, a voice, a name, a habitation." In her review in the *New Yorker*, Penelope Gilliatt called the film "an extremely troubled and contemplative picture" and was impressed "that a work so coherent and mature can have been completed when the book [on Vietnam] is even now not closed." Some criticized the film for paying too little attention to the antiwar movement, not understanding that Davis' purpose was not to present a partisan vindication of the war's opponents but to make "an inquiry" that would stimulate thought in those who had been uncritical. "I wasn't puzzled as to why 3,000,000 Americans turned against the war," he explained, as quoted by Paul D. Zimmerman. "And I was *very* puzzled as to why 197,000,000 Americans didn't turn against the war." Davis told Zimmerman that he was especially pleased with the film's reception among people who had not been involved in the Vietnam debate. "They come away with serious questions and do more thinking as a result of seeing the film. It's this audience that gives me both pleasure as a filmmaker and hope as an American."

"Everything I do springs from the same impulse in me, to examine the society I live in," Davis told Robert Dahlin of *Publishers Weekly* (April 2, 1982). "I wanted *Hearts and Minds* to be an inquiry, not a political statement. *Hom3town* is an inquiry too." Davis "always wanted to write" and, thinking "it's now or never," he set out in the spring of 1976 to write a book that would "explore America in one community." Choosing Hamilton, Ohio for its typicality, he took an apartment there and lived in Hamilton on and off for two and a half years, getting "to know everyone very well, until they relaxed with [him], until they let [him] be present at turning points." Dispensing with the intrusive tape recorder, he collected his information and observations in spiral notebooks, which totaled 3,000 pages when typewritten. (Ileene Smith, then an editor at Simon & Schuster, helped with the transcribing.) Combining categories of interest to social researchers, such as marriage and morals, work and leisure, politics, crime and punishment, religion, caste and class, with techniques of storytelling, he began writing *Hometown* late in 1978.

Published by Simon & Schuster on March 24, 1982, *Hometown* vividly captures Hamiltonians at moments of dramatic crisis: a tension-filled high school basketball game between crosstown rivals, representing class conflict; the murder of a brother-in-law and the subsequent trial, illustrating the strengths and stresses of blue-collar family life; a harrowing school board debate over an ambiguous homosexual scandal, culminating in the firing of a beloved music teacher, which polarizes the community; a protracted strike in the town's tool industry; a Pentecostal exorcism; and the story of the handsome young mayor who survives politically despite a whispering campaign that slanders him as an adulterer, only to die of a sudden heart attack. Having gone to Hamilton "looking for change," Davis found continuity instead, a "resemblance between past and present in America [that] is much stronger than . . . society is generally aware."

Although some labeled *Hometown* "pop sociology," reviewers generally judged Davis to be as capable in print as on the screen, a solid reporter and deft storyteller, with a sharp ear for gritty dialogue. Observing that some of the chapters "read like novellas," Jane Howard in the Washington *Post* (April 4, 1982) described Davis' undistanced, direct portraits of Hamiltonians, speaking for themselves, without obtrusive commentary, as "fine stuff, matching if not surpassing such previous Midwestern chronicles as those of Edgar Lee Masters, Evan S. Connell Jr., . . . William H. Gass, [and] Sherwood Anderson."

One inspiration for *Hometown* was the classic sociological profile of Muncie, Indiana drawn by Robert and Helen Lynd in their books *Middletown: A Study in American Culture* (1929) and *Middletown in Transition* (1937). While still researching *Hometown*, Davis began his own study of Muncie, the $3,000,000 television documentary series *Middletown*, funded by the Xerox Corporation, the National Endowment for the Arts, the Ford Foundation, and the Indiana Committee for the Humanities. At first dividing his time between Hamilton and Muncie, he supervised a crew of eight filmmakers who worked in Muncie for three years, following their subjects around "like sentient wallpaper," as Davis put it. Looking for "drama in people's lives," he and the crew came up with six "stories with built-in endings" corresponding to the Lynds's six sociological categories: civic affairs, recreation, worship, livelihood, marriage and the family, and the training and education of the young.

Middletown's first ninety-minute episode, *The Campaign*, about the mayoral race between a colorful, old-style Irish Democratic politician and a young, bland Republican engineer, was aired by Public Broadcasting Service stations on Wednesday evening, March 24, 1982. On the four subsequent Wednesday evenings PBS stations televised *The Big Game*, about the buildup to and playing of a climactic game between archrival high school basketball teams; *Community of Praise*, about a family of Christian fundamentalists; *Family Business*, about another family and its struggle to save its pizza-parlor franchise from bankruptcy; and *Second Time Around*, about the courtship and wedding of two divorced persons. Davis withdrew the sixth segment, *Seventeen*, which focused on a group of high school seniors, rather than make changes requested by the Public Broadcasting Service. School officials and others in Muncie had objected to what they considered its one-sided concentration on students who used foul language, swapped sex stories, dated interracially, drank alcohol, smoked marijuana, and used drugs; they also raised questions about the legality of the procedures used. The fullest appreciation of *Middletown* came from Davis' peers, including John Sharnik, the senior executive producer of documentaries at CBS, who said, "I think it's better than anything I've seen of its kind. Most cinéma vérité is chaotic, but Peter has created nonfiction drama to a degree I don't think any other documentary makers have done."

Davis also produced *South Africa: The Nuclear File* (1980), an exploration of South Africa's development of a nuclear capability with some help from West Germany and the United States. That fifty-eight-minute, sixteen-millimeter documentary is available for rental from Villon Films in Hurleyville, New York. Davis is an associate fellow of Calhoun College at Yale University, where he was a visiting lecturer in 1974-75. He prefers writing to producing documentaries, he says, because writing is for him "a more personal form of expression" and "far less lonely." He explained to Robert Dahlin in the *Publishers Weekly* interview: "I've always preferred to work alone. I find it lonely to work with people. With a book I can have the people I'm writing about surrounding me all the time. I'm a terrible wielder of authority. I don't like to tell people what to do. . . . In the future I'm going to write more."

Peter Davis has brown hair flecked with gray, a clean-cut appearance, a boyish smile, an unhurried voice, and a disarmingly mild manner that belies an inner toughness, discipline, and determination. "The first thing that strikes you about Peter Davis," Jean M. White wrote in the Washington *Post* (January 31, 1975), "is that he is a thoughtful, deliberate, and conscientious person. It is only later that you sense that he is also a man of passionate concern and commitment." After his intense working habits laid him low with a bleeding ulcer, in 1970, he began to live differently, as he told Arthur Lubow in the *People* interview: "What's important is my wife, my babies, my older boys, and my health." Davis has two sons, Timothy and Nicholas, by his first wife, the novelist Johanna Mankiewicz (the daughter of the screenwriter Joseph Mankiewics), who was killed by an out-of-control taxi in Greenwich Village in 1974. Following a close relationship with Jacqueline Onassis, he married his present wife, Karen Zehring, a business-directory publisher, in 1979. He and Karen have two children, Jesse and Antonia. The Davises live in a spacious apartment overlooking Central Park on Manhattan's West Side.

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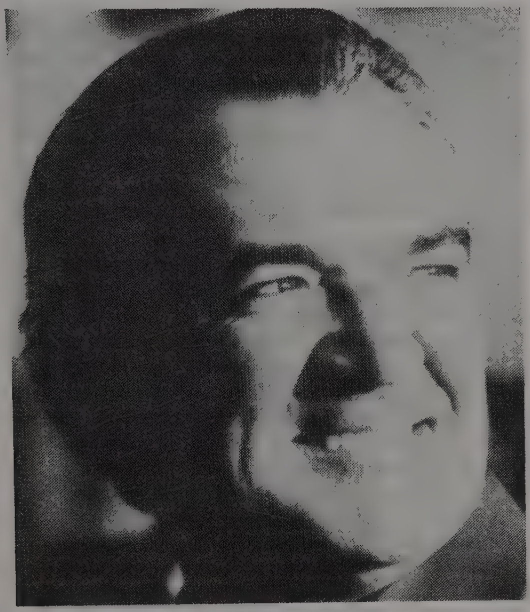

De La Madrid (Hurtado), Miguel

(dā lä mä-drēd´ ūr-tä´-dō)

Dec. 12, 1934– President of Mexico. Address: b. Palacio Nacional, Mexico 1, D.F., Mexico

When Miguel de la Madrid was inaugurated as Mexico's sixty-first President on December 1, 1982, succeeding José López Portillo, his country faced one of its gravest crises in recent history. The free-spending policies of the López Portillo administration, based on lavish oil revenues that suddenly plummeted in 1981, had effectively bankrupted Mexico, leaving it unable to make payments on its huge $80-billion foreign debt. Although it was clear that the bankers and allies of Mexico would cooperate to stave off default, De la Madrid shouldered responsibility for an economy crippled by 100 percent inflation, a collapsing currency, high unemployment, and a world glut of Mexico's most valuable export, petroleum. A moderately conservative lawyer, economist, and technocrat with close ties to the business establishment, De la Madrid has more than fifteen years of experience in government, mostly in financial posts, including a two-year tenure as Minister of Planning and Budget, but he had never held an elective post, and was largely unknown outside financial circles until López Portillo chose him as the Presidential candidate of the ruling Institutional Revolutionary Party. At his inauguration, De la Madrid warned that Mexico faced years of austerity, and announced rigorous measures to help restore the country's former credit standing. "We are going to have a couple of very difficult years," he told reporters preparing a cover story for *Time* (December 20, 1982). "These are not the first difficult years we have had in the history of Mexico. The Mexican political system has the necessary strength to absorb the problems of the economic and social crises."

Miguel de la Madrid Hurtado was born on December 12, 1934 in the state of Colima on the Pacific coast of Mexico. He is the son of Miguel de la Madrid Castro, an attorney who defended the interests of the local peasants against powerful landowners, and the former Alicia Hurtado. When Miguel was two his father was killed by an enemy of one of his law clients, and shortly afterwards, his mother took him and his only sister to live in Mexico City. Miguel applied himself diligently as a student, and in his teens he helped to support the family by working as a legal clerk in a bank. According to *Time*, "De la Madrid now credits his mother . . . with having given him a strong, persevering character and an acute sense of responsibility." In 1953 he entered the National Autonomous University of Mexico to study law, where one of his professors was José López Portillo, who later became his patron at various stages of his career, and where his interests gravitated towards a combination of law, economics, and public affairs, as evidenced by his thesis on *The Economic Thought of the Mexican Constitution of 1857.*

After graduating with a law degree in 1957, De la Madrid found a job as a lawyer with the state-owned National Bank of Foreign Commerce, and in 1960 he was hired by the Bank of Mexico, the country's central bank, which four years later offered him a scholarship to attend Harvard. In 1965 he obtained an M.A. degree in public administration, having studied with John Kenneth Galbraith, among other distinguished professors. Back in Mexico, he continued his ascent in the civil service bureaucracy when he joined the staff of the Finance Ministry as assistant director of public credit. During those years he also taught constitutional law at the National Autonomous University. In 1970 he became assistant director of finances at Petróleos Mexicanos, or Pemex, the national oil monopoly, but returned to the Finance Ministry two years later, as director of public sector credit. By that time De la Madrid had acquired a reputation as a leading member of the new generation of technocrats who were becoming prominent in Mexico's bureaucracy. Not long after his return to the Finance Ministry, José López Portillo was appointed Minister of Finance by President Luis Echeverría Álvarez. For the next three years, De la Madrid and López Portillo worked closely together. The *Time* magazine cover story reported: "Those who attended Mexican Cabinet meetings at the time recall that De la Madrid sat directly behind his minister. When questions arose that stumped López Portillo, says one official, 'he'd just turn and say, "Miguel."' De la Madrid would then stand up and speak for as long as 15 minutes without notes. Recalls the witness: 'He can ad-lib at the drop of a hat with commas, colons and semicolons. You would have thought he had written a paper and memorized it.'"

On September 22, 1975 President Echeverría designated López Portillo as the next Presidential candidate of the Partido Revolucionario Institúcional (PRI), a gesture tantamount to election, since Mexico functions effectively as a one-party state. Since 1929, when it was founded, the PRI has dominated Mexican politics and won every Presidential election with overwhelming majorities. Although the President is limited by law to one six-year term, he exercises virtually dictatorial powers while in office and personally chooses his successor, who theoretically must prove acceptable to the diverse social groups that adhere to the PRI: the business elite, the labor movement, the small peasantry, and the middle class. Traditionally too, PRI candidates are drawn alternately from the left and right wings of the party, as was the case in 1975. Echeverría was a populist who greatly increased government spending to reduce unemployment, expropriated land for small peasantry, and espoused an outspoken Third-Worldist position in foreign affairs, while López Portillo was viewed as a conservative and cautious technocrat. The PRI's domination of the political process was so complete that no other party nominated a candidate to oppose López Portillo except the Communists, who launched a quixotic write-in campaign. On July 4, 1976 he was elected.

When López Portillo was inaugurated, on December 1, 1976, Mexico was already mired in an economic morass. Inflation was running at about 35 percent, unemployment stood at 30 percent, and the country was not creating nearly enough jobs to keep up with an astronomical 3.5 percent population increase. Mexico seemed condemned to a long period of austerity, but at about the same time as López Portillo's election, the country received an economic bonanza when oilfields were discovered in the southern states of Chiapas and Tabasco, and offshore in the Gulf of Mexico. The magnitude of the discoveries gradually became known during the first years of López Portillo's regime, as Mexico's reserves rose from 6.3 billion barrels in 1975 to 50 billion in 1980 and to 72 billion in 1982, second only to Saudi Arabia. By 1981 Mexico was pumping 2.5 million barrels of oil a day and exporting most of it, and López Portillo had decided to spend Mexico out of the doldrums.

When López Portillo resigned as Finance Minister to run for President, De la Madrid was named Deputy Finance Minister, but he was not offered a Cabinet post in the López Portillo government, and from 1976 to 1979 he remained Deputy Finance Minister. At one point he turned down an offer to be Ambassador to France, a prestigious but relatively powerless post. In May 1979 López Portillo shuffled his Cabinet, however, naming De la Madrid to replace Ricardo García Sainz Lavista as head of the Secretariat for Planning and Budget, a Cabinet-level agency that the President had created in 1977 to gain more control over the nation's economic direction. In that post, De la Madrid became a member of the so-called "inner economic Cabinet," which also included the ministers of Finance, Labor, Trade, *Patrimonio* (nationalized industry and natural resources), and the Governor of the Central Bank, and which played a central role in shaping López Portillo's development plans. As head of the "spending" ministry, which controlled the federal budget, De la Madrid was in a key position to dispense or withhold favors to other ministers and politicians on the federal and state levels.

De la Madrid's major achievement as Minister of Planning and Budget was Mexico's first Global Development Plan, which integrated the many government plans for different sectors of the economy and mapped a strategy for the entire economy in the next twenty years. Two earlier versions had been drawn up by De la Madrid's two predecessors, but López Portillo had been dissatisfied with them. After De la Madrid's reformulation, the first two volumes of the twelve-volume plan were released in late 1979, containing precise goals and projections for the years 1980-82, with other projections that reached into the 1990's. The core of the plan was López Portillo's program to use oil revenues for greatly accelerated growth, with goals for yearly growth set at about 8 percent. For 1980-82, De la Madrid projected oil revenues of about $41-billion, which would be invested as follows: 32 percent for Pemex to further energy development; 25 percent for rural development and agriculture; 24 percent to the social sector, with a high priority for education; 20 percent for transportation; 16 percent for the industrial sector; and 15 percent for investment programs of states and municipalities. Development of certain ports and sparsely populated interior regions was emphasized in order to draw population away from overcrowded cities. Industrial policy was to become less protectionist and more export-oriented, with investment directed towards (in order of priority) agribusinesses, capital goods, and small- and medium-sized industries.

From the moment of his appointment as Minister of Planning and Budget, De la Madrid was considered a prime candidate to succeed López Portillo as President. Throughout 1980 and 1981 the traditional infighting occurred within the PRI, with observers singling out Trade Minister Jorge de la Vega Domínguez and PRI party president Javier García Paniagua as De la Madrid's chief rivals. De la Madrid enjoyed important advantages, notably his close ties to López Portillo, his impressive performance as minister, and his relative youth, but he had certain disadvantages as well, particularly the fact that instead of being a product of the party's political machine, he was a so-called "technobureaucrat" who had made his career in the civil service. When López Portillo announced his selection on September 25, 1981 there were rumblings of discontent from old-line PRI politicians and from members of the party's left wing, who considered De la Madrid a violation of the customary alternation of right and left. As a symbol of the rise to power of a new generation of technocrats within the PRI, De la Madrid's selection was seen by Alan Riding of the New York *Times* (October 6, 1981) as "a significant political development for Mexico."

After his anointing by López Portillo and his official nomination by the PRI convention in early October, De la Madrid left his ministry post to devote himself to the curious ritual of becoming a Mexican President. First came *la cargada* (the charge), when delegations from all sectors of the party visited De la Madrid to declare their support and pay homage. Then he embarked on a grueling nine-month "campaign," less to win votes than to get to know Mexico and let Mexicans get to know him. He barnstormed nearly 56,000 miles, visiting cities, towns, and hamlets in every one of Mexico's 31 states. Prohibited by PRI decorum from criticizing López Portillo outright, he stressed issues involving social injustice and corruption, an institution in Mexico that had worsened under the López Portillo Administration because of the flood of petrodollars. Since PRI Presidential candidates traditionally denounce corruption, De la Madrid's calls for a "moral renovation" were at first not taken seriously, but eventually his promises of reforms to eliminate conflict of interest convinced many observers that he meant what he said. De la Madrid was shocked by what he saw of Mexican poverty on his travels. "You can't remain cold and indifferent in the face of the veritable human dramas expounded," he told Alan Riding of the New York *Times* (May 25, 1982). "When people say they have no drinking water, that at times they must share water with animals, when you realize the indices of infantile malnutrition and sickness in the depressed zones, obviously you have an emotional reaction."

Because of the political reforms introduced by López Portillo in 1977 in the wake of his embarrassing unopposed candidacy, De la Madrid faced more opposition than previous contenders in Mexican Presidential elections. Six parties other than the PRI—several of them newly registered in 1978—ran candidates for President, and while there was no chance of defeating De la Madrid, some interest was sparked by the race for second place between the right-wing, pro-business National Action Party (PAN) and the Unified Socialist Party of Mexico (PSUM), an amalgam of the Communists and some splinter leftist groups. The opposition parties also were jockeying for representation in the Chamber of Deputies, where 100 out of 400 seats had been reserved for them. Eager to assure its candidate a respectably large majority and determined to reduce abstention below the usual 30 percent of the electorate, the PRI made such full use of its control over the media and government resources that estimates of its spending on the campaign ranged from $100,000,000 to $300,000,000. The effort paid off on July 4, 1982, when a record turnout of voters—76 percent of the electorate—gave De la Madrid 75 percent of the vote. A strong protest vote from the middle class gave the PAN second place with 14 percent of the vote, while the PSUM won 5.8 percent and all but one of the opposition parties earned more than 1.5 percent needed to remain registered.

Following his election, the Mexican President-elect traditionally retires from the public scene until his inauguration five months later. It proved to be a trying time for De la Madrid because he was forced to look on as López Portillo tried to deal with a severe economic crisis that had begun in 1981, when a surplus of oil on the world market caused prices to drop, costing Mexico several billion dollars in export earnings. The loss jeopardized Mexico's ability to make payments on its foreign debt, which, because of López Portillo's massive borrowings to finance development, had ballooned to more than $70-billion by mid-1982, and his government spending had caused a steep rise in inflation. Those factors, in addition to an overvalued peso and high interest rates in the United States, led to a massive outflow of capital from Mexico.

In February 1982 López Portillo devalued the peso by 40 percent, but failed to take other deflationary measures. In August the crisis peaked, and Mexico was kept from default only by an emergency package of aid put together by the United States, including $1-billion in agricultural credits, $1-billion in advance payments for oil, and $1.85-billion in short-term credits from a consortium of central banks, with the Federal Reserve providing half. Then, in September, López Portillo abruptly nationalized all private banks in Mexico, claiming that they were responsible for the flight of capital from the country. The move was an enormous political success, since it shored up López Portillo's prestige by appealing to populist sentiment, but it did little to ease the economic crisis. Although De la Madrid, who learned of the measure only shortly before López Portillo announced it, reportedly opposed it, he maintained a discreet public silence.

De la Madrid had been involved in planning the policies that led to the impasse, but the power of Mexico's President is so absolute that the country viewed the policies as entirely López Portillo's. If, when De la Madrid was inaugurated on December 1, 1982 his political capital therefore remained intact, the task he faced was still extraordinarily difficult. Mexico's long-standing problems as a developing nation, with one-third of its population illiterate, about one-half unemployed or underemployed, and a similar proportion malnourished, were now exacerbated by the need for an austerity program that would worsen the plight of the poor and perhaps fuel serious social unrest. De la Madrid's inaugural ceremonies matched the grim circumstances: there were no limousines, no flowers strewn over the streets, no huge crowds of peasants bused into the capital. His inaugural address was equally bleak. Declaring that Mexico was undergoing a grave crisis, De la Madrid warned that recovery would take at least two years and that the first months of his Administration would be arduous and austere. He announced a ten-point economic program that included budget cuts, higher interest rates, and higher prices for government goods and services, new taxes, a slowdown of public works programs, and elimination of subsidies for domestic goods, and an end to foreign exchange controls. He also repeated his call for "moral renovation," saying, "It is not compatible to occupy public posts and simultaneously participate in business activities linked to the government. This duality is immoral. Either you govern or you do business. Public posts should be the booty of no one." His nineteen-man Cabinet included six holdovers from the López Portillo administration, but his key appointments, including Finance Minister Jesús Silva Herzog and Budget and Planning Minister Carlos Salinas de Gortari, were young, foreign-educated technocrats who were longtime close associates.

Once installed in office, De la Madrid moved with stunning speed to implement his program. To satisfy the terms of an agreement with the International Monetary Fund that was negotiated in November 1982 and signed in December, under which the IMF would provide $3.92-billion over three years in return for the imposition of austerity measures, he presented a federal budget to Congress that called for a 50 percent cut in the deficit. On the day after his inauguration he doubled the price of gasoline. Subsidies for other basic commodities, such as sugar, were sharply reduced. In late December he devalued the peso by a drastic 53 percent as a step towards elimination of exchange controls. Although he announced that the nationalization of private banks was "irreversible," he sent to Congress a proposal to sell one-third of the nationalized banks' shares to private investors. He proposed legislation broadening the government's powers to combat corruption, and informed the Supreme Court that he wanted to incorporate two changes in the Constitution that would facilitate the prosecution of corrupt officials, and gave Congress a plan for a sweeping decentralization of government to help draw people away from highly congested Mexico City.

As his first year in office wore on, De La Madrid made further gains in his unremitting war against corruption and graft in high places. He took the unprecedented step of establishing a new controller's office whose task it would be to make internal audits of government agencies and provide reports on its findings. At the end of June he startled his countrymen by indicting Jorge Díaz Serrano, the former director of Pemex, the state-managed oil company, on charges of fraud. He won even more public approval by abolishing a secret police unit that had achieved notoriety for its torture chambers and clandestine jails.

Because the economic crisis demanded his full attention, De la Madrid made no major foreign policy initiatives during his first two months of government. On October 8, 1982 he met with President Ronald Reagan in Tijuana, Mexico, and then in Coronado, California for the traditional conference before the inauguration of a President from either country, on which occasions the two leaders discussed Mexico's financial squeeze, immigration legislation pending in the United States Congress, and other matters, but announced no substantive agreements. De la Madrid was expected to pursue a foreign policy resembling that of López Portillo, who maintained friendly relations both with the United States and with leftist regimes in the region such as Cuba and Nicaragua, tried to mediate a peaceful solution to such conflicts as the war in El Salvador, and spoke out forcefully in international forums as a leading member of the Third World.

When, on August 14, 1983, De La Madrid again met Reagan—in the Baja California resort town of La Paz—it appeared that both men had agreed to disagree on Reagan's uncompromising stance on Central America, though White House aides later insisted that they had basically seen eye to eye on potentially divisive issues. In spite of his intrinsic conservatism, De La Madrid views the Nicaragua of the Sandinistas as embarking on a course similar to that followed by Mexico after its 1910 revolution. Cautioning Reagan that grave international crises are only made worse by "shows of force," he pointed out that they are best resolved by constructive political discussions.

Miguel de la Madrid is a handsome, stocky man who usually dresses in conservative suits, though he sometimes campaigned in the classic Mexican loose white short-sleeved shirt. He is not yet entirely comfortable speaking in public, but observers have noted that his speeches are much less vague and cliché-ridden than they were when he first campaigned for President, and he has demonstrated unsuspected political skills in winning over PRI factions originally opposed to him. Alan Riding noted in the New York *Times* (December 2, 1982) that "While José López Portillo is a complex man, often torn between the dictates of a powerful intellect and strong emotions, Mr. de la Madrid exudes less panache, yet appears more quietly self-confident." The trait that most distinguishes De la Madrid in Mexican politics is his unquestioned personal probity, for he lives modestly and has few assets. As he once told a reporter: "I can tell you quite frankly that I own the house I live in, the house I lived in when I got married where my mother now lives, and a country house near Cuautla. But I have no investment in shares or businesses whatsoever."

Mexico's new President married the former Paloma Cordero Tapia when he was twenty-four; they have four sons and a daughter ranging in age from their early teens to their early twenties. The family lives in a comfortable colonial home in Coyoacán, a suburb of Mexico City. A deeply religious Roman Catholic, De la Madrid prefers such quiet recreations as reading in his garden, playing dominoes, or listening to classical music. Among his favorite authors are Hermann Hesse, Morris West, and Carlos Fuentes; his favorite composers are Wolfgang Amadeus Mozart and the Mexican romantic composer Agustin Lara. De la Madrid jogs and does calisthenics every day, and swims and plays badminton at his country house. In private he has an informal, hearty manner and is an excellent raconteur who especially relishes funny anecdotes about politicians. In a self-description written for *Time*, De la Madrid said: "I consider myself to be of normal, serene temperament, but I become enthused or moved by interesting questions or things that impress me. I prefer dealing with people to solitude, but once in a while I appreciate being alone with myself and my reflections. I have always been concerned with equilibrium and avoiding easy irritation or depression. I am fundamentally an optimist."

References: Chicago Tribune I p5 D 2 '82 por; Chr Sci Mon p6 O 2 '81 por; N Y Times A p1+ S 26 '81 por; N Y Times Mag p16+ Jl 4 '82 pors; Time 120:48+ Jl 12 '82 por; International Who's Who, 1983-84

Decker, Mary

Aug. 4, 1958- Runner. Address: b. c/o Brad Hunt, International Management Group, Cuyahoga Savings Bank Bldg., 1 Erieview Pl., Suite 1300, Cleveland, Ohio 44114

For almost half of her twenty-five years, Mary Decker has been a champion middle-distance runner, stunning track fans and competitors alike with her seemingly effortless, long, loping strides, strong finishes, and tenacious determination. In a career marked by a series of remarkable recoveries from painful injuries, she has come to dominate her sport so completely that in 1982 she broke no less than seven world and American records at distances ranging from 800 to 10,000 meters. Unbeaten since 1980, she held, as of August 1983, the American records for the mile and for 800, 1,500, 3,000, 5,000, and 10,000 meters. With no serious rivals in the United States, Miss Decker's most frequent competitor is the clock.

Mary Teresa Decker, the second of the four children of John Decker, a tool- and diemaker and an occasional private pilot, and his wife, Jacqueline, was born in Bunnvale, a small community near Flemington, New Jersey on August 4, 1958. In the late 1960's the Deckers moved to California and settled in Garden Grove, a suburb of Los Angeles. For a time, Jacqueline Decker entertained hopes of a movie career for her oldest daughter and even went so far as to sign her up with a talent agency, but Mary Decker was interested in the usual childhood pursuits. One day in 1969, on a whim, she entered a local parks' department-sponsored cross-country race for grade-school students. She won the race—her first—by "a long ways," to use her words. "The run was fun," Miss Decker told Phil Elderkin of the *Christian Science Monitor* (July 29, 1980). "Even if I hadn't won, I would still have been captivated by the competition. But I knew I liked it, and right then it didn't seem like it was going to be that hard. After that, all I wanted to do was run."

Fired by her easy victory, Miss Decker entered a county race for youngsters the following weekend, and a few days later, she took part in a statewide meet. She won both contests handily. Her string of first-place finishes attracted the attention of Don DeNoon, a former race walker and the coach of the Blue Angels, a girls' track club in nearby Huntington Beach. Under DeNoon's guidance, Miss Decker rapidly developed into a distance runner of world-class potential. Just two years after she began to run in earnest, she was breaking records. In 1971, for instance, she ran a 4:55 mile, a remarkable time for a thirteen-year-old girl, and she set a world record for her age group with her 2:12.7 victory in an 800-meter contest.

During the early 1970's Miss Decker's appetite for running was insatiable. In addition to training for two-and-one-half hours every day, running five or six miles in each of her two scheduled workouts, she entered race after race. She once competed in seven races, ranging in length from a quarter of a mile to twenty-six miles, in a single week. That concentrated physical effort landed her in the hospital for an emergency appendectomy. Undeterred, Miss Decker continued to follow her rugged training regimen. "No coach could ever make me do anything I physically didn't want to do," she said years later, as quoted by Mark Goodman in his profile of the athlete for the New York *Times Magazine* (August 7, 1983). "I should have been building up my strength by taking long, slow runs. Instead, I was going at it and going at it and going at it, day after day."

When she turned fourteen, Miss Decker became eligible to enter "open" races in which she would be competing against the best female runners in the country, not just those in her own age bracket. At the time, she stood just over five feet tall and weighed only eighty-six pounds, but she ran with a swiftness and self-assurance that captured the hearts of crowds from coast to coast. Within months of joining the women's track circuit, she was a national celebrity, having won several 800-meter, half-mile, and mile races by impressive margins.

Named to the American Amateur Athletic Union's track team shortly before it embarked on an international tour in the summer of 1973, Miss Decker astounded spectators in Western Europe, Africa, and the Soviet Union with her spectacular come-from-behind victories over bigger, more experienced runners. At that stage in her career, she rarely tried to take an early lead. Instead, she would deliberately hold back to gauge the competition, then, in the last lap or so, she would make her move and, with a stunning burst of speed, sprint past the field to victory. Perhaps her most satisfying win of the twenty-five-day tour came at the U.S.-U.S.S.R. meet in Minsk, where she defeated Niele Sabaite, an Olympic silver medalist, in the 800-meter event. True to form, Miss Decker remained with the pack until the last 100 meters, when she suddenly shifted into high gear and streaked to the finish line in 2:02.9, a personal best.

In DeNoon's estimation, Miss Decker "came into her own" during the 1973–74 track season. In January 1974 she set a world indoor mark of two minutes 26.7 seconds in the 1,000-yard run at the Sunkist Invitational track meet in Los Angeles. A month later, at a meet in San Diego, California, she ran 880 yards in an unprecedented 2:02.4 and 800 meters in a record-breaking 2:01.8. She capped the season by holding off a last-minute challenge from Canada's Abby Hoffman to win the 880-yard run at the Amateur Athletic Association's indoor championships at Madison Square Garden in what was for her a rather slow time of 2:07.1. Her victory earned her a place on the U.S. squad scheduled to compete against the Soviet Union in the twelfth U.S.-U.S.S.R. track-and-field meet at Duke University in Durham, North Carolina in July 1974. There, after having surrendered the lead in the final turn of the 800-meter race to Valentina Gerasimova, she drew upon her enormous reserve of speed to surge ahead in the last few meters. Her winning time was two minutes 2.29 seconds.

A few week later, Miss Decker suffered a stress fracture in her ankle—the first in the series of baffling debilitating injuries that almost ended her running career. Almost as soon as her ankle injury healed, she developed excruciatingly painful shin splints. She tried every form of treatment available, including rest, physical therapy, different types of running shoes, anti-inflammatory drugs, cortisone injections, ice packs, acupuncture, and acupressure. When X-rays revealed dozens of tiny, imperfectly healed stress fractures in the bones of her lower legs, she spent ten weeks in leg casts, but to no avail. The pain persisted, and Miss Decker was forced to abandon her dream of competing in the 1976 Olympic Games. Some sports commentators attributed her recurrent injuries at least partly to the emotional strain caused by her parents' divorce in 1974; others sided with distance runner Steve Prefontaine, who felt that DeNoon was pushing his prize pupil too hard. Miss Decker herself theorized, as quoted in *Sports Illustrated* (May 1, 1978), "I grew from five feet and ninety pounds late in 1973 to five feet six inches and 115 by the beginning of 1975. I didn't know what to do with all this *body* I had. . . . My stride changed. My center of gravity changed. The stresses were different. I was ripe to get hurt."

On her graduation from Orange High School in 1976, Mary Decker moved to Boulder, Colorado, where she took a job as a clerk in a sporting goods shop owned and operated by Frank Shorter, the marathon winner in the 1972 Olympics. The following January, she enrolled at the University of Colorado at Boulder on a track scholarship. Over the next few months, although she was still in considerable pain, she ran "just enough," as she put it, to keep her scholarship. According to Bob Castro, her track coach at the university, she won one intercollegiate 440-yard race "on guts alone."

It took another middle-distance runner—New Zealander Dick Quax, the 1976 Olympics silver medalist in the 5,000 meters—to identify Miss Decker's ailment as compartment syndrome. Quax, who had come to Boulder to train, had himself suffered from compartment syndrome, a condition caused by overdeveloped calf muscles pushing against their fibrous tissue sheaths, for years. A new medical procedure in which a surgeon slits the stiffened muscle sheaths to relieve the pressure had cured him. Taking Quax's advice, Miss Decker underwent a similar operation in mid-1977. Within a month she was running without pain, and by November she was competing again. A successful series of outdoor races in Australia and New Zealand paved the way for a triumphant homecoming in February 1978 at the U.S. Olympic Invitation Meet in Los Angeles, where she pared nearly three seconds off her own world indoor record for 1,000 yards. Her new time for the distance was 2:23.8.

In 1978 Miss Decker dropped out of the University of Colorado to devote all her time and energy to her reborn running career. Having run only a handful of races since mid-1974, she needed to build up her strength and stamina. Her regimen, devised by Quax, included twice-daily cross-country runs across the rugged Colorado terrain. "She is a physical genius," Quax said, as quoted in *Sports Illustrated* (May 1, 1978). "All that speed, and she seems to be able to run all day as well. She's got no weaknesses." Despite her diligent training efforts, however, recurrent bouts of tendonitis and an injury to her sciatic nerve limited Miss Decker to six races in 1979. The most impressive of her three victories that year was in the 1,500-meter contest at the Pan American games, which she took in four minutes 5.7 seconds.

Following her move to Eugene, Oregon, a "runner's town" with miles of tree-lined jogging trails and many acres of parkland, a healthy Mary Decker almost rewrote the track-and-field record book. She began on January 26, 1980 in Auckland, New Zealand, by lowering the women's outdoor mile record to four minutes 21.7 seconds. Two weeks later, after announcing that she was "not anywhere near [her] peak," she set a world indoor mark for 1,500 meters in the Wanamaker Millrose Games before a wildly enthusiastic sellout crowd at Madison Square Garden in New York City. Setting her own pace, she took an early lead with an astonishing first-quarter time of 60.3 seconds. Inspired by the chanting fans, who realized that she had a chance to crack the four-minute barrier, Miss Decker opened up a huge lead, eventually nearly lapping the field. She crossed the tape at 4:08.00, slashing 2.2 seconds off the world indoor record and a full nine seconds off the American record. To cap her triumph, she was named the meet's outstanding athlete.

Miss Decker set yet another world mark on February 22, when she clocked 1:59.7 in the 880-yard event at the San Diego Invitational Track Meet. She was the first woman to run that distance in less than two minutes. On the same day, she ran 800 meters in 1:58.9 for a new American record. What would have been her fourth record of the month—a 4:17.55 indoor mile at the Houston Astrodome—went unrecognized because of the Astrodome's oversized track.

Sidelined for ten weeks in the spring of 1980 because of a sprained tendon on the bottom of her left foot, Miss Decker recovered in time to take part in the U.S. Olympic Track-and-Field Trials, winning the 1,500-meter run in 4:04.91, a Trials record. Prevented from competing in the 1980 Summer Olympics in Moscow by the United States boycott of the Games to protest the Soviet Union's invasion of Afghanistan, she took some consolation in her victories at international track meets in Europe in July and August. In Stuttgart, Germany, she completed the 1,500-meter race in 4:01.17, establishing an American record. Three days later, in Oslo, Norway, she entered the 3,000-meter event for the first time in her career. Her time of 8:38.73 was the best ever recorded by an American.

The glories of Miss Decker's record-breaking season faded into frustration in August 1980, when a torn Achilles tendon forced her to withdraw midway through a 3,000-meter competition in Brussels, Belgium. Her recovery from tendon surgery was delayed by atrophy and constriction in her shin muscle sheaths, requiring a second sheath-splitting operation. It was a full year before Miss Decker was able to resume training. With the help of Dick Brown, a physiologist at Athletics West, the sports training facility for world-class athletes in Eugene, Oregon, she worked out a new training regimen grounded in consistency and caution. Her program included twice-daily runs of three to five miles each to build up stamina, sprint training to increase speed (Miss Decker's usual time for 220 yards is 23.7 seconds, just two seconds under the American record), and pushups and situps to strengthen her upper body. To counteract her tendency to overextend herself, Brown insisted that she be accompanied on her road workouts by a male runner. "My main job is to keep her healthy," Brown explained to Rick Kellogg in an interview for the New York *Times* (July 25, 1982). "She's so naturally gifted that if she stays healthy there's practically no limit to what she can do. . . . She has a real desire to be the best."

Mary Decker celebrated her return to the competitive circuit by shattering world marks for the indoor mile, the 2,000 meters, and the 3,000 meters. Tendonitis in her left ankle kept her on the sidelines from March until June, when she took the women's 5,000-meter event at the Steve Prefontaine Classic in Eugene in 15:08.26, a world record. At the U.S.A.-Mobil Championships in Knoxville, Tennessee, a few days later, Francie Larrieu's 1979 outdoor record for 1,500 meters fell to Mary Decker, whose time of 4:03.37, more than three seconds under the previous mark, won her her second national outdoor title.

In Europe for the annual late summer meets, Miss Decker entered five races, at distances ranging from 800 to 3,000 meters, and won every one, setting a world record for the mile (4:18.08) and an American record for 3,000 meters (8:29.71). Less than twenty-four hours after her return from Europe, she set yet another world record, this time in a 10,000-meter, all-comers contest at the University of Oregon. Although she had never before run that distance in competition, she slashed an almost unbelievable forty-two seconds off the existing mark, coming in at 31:25.3. That win made her the fastest American woman of 1982 at all six distances, from 800 to 10,000 meters, and earned her the 1982 Sullivan Award from the A.A.U. as the outstanding amateur athlete of the year and the Jesse Owens International Amateur Athlete Award, given annually to the country's premier track-and-field competitor. She was the first woman to receive the Jesse Owens award.

Mary Decker opened the 1983 running year in her customary fashion with a first place finish in the Millrose Games. Her winning time—four minutes 25.27 seconds—was more than four seconds off the mark she had set the year before, primarily because she stumbled while trying to pass an opponent she had already lapped. A stress fracture of her right ankle caused her to miss the remainder of the indoor season, but she made up for lost time a few months later with a spectacular series of victories over the most formidable challengers she had faced in years. Her tactical defeat of a powerful East German opponent in the 1,500-meter race at the Los Angeles Coliseum's new Olympic track in July served as a kind of tune-up for the 1984 Summer Games. The following month, at the first World Track-and-Field Championship in Helsinki, Finland, she bested two-time Olympic gold medalist Tatiana Kazankina of the Soviet Union in the 3,000-meter contest and rallied to beat Zamira Zaitseva in the 1,500-meter race, finally passing the Soviet runner with just six strides to go. Her dramatic down-to-the-wire win helped the United States team pick up first-place honors in the meet. For her achievements in 1983, Miss Decker was named Amateur Sportswoman of the Year by the Women's Sports Foundation for the second consecutive year.

For the past several years Mary Decker's track career has been partly subsidized by Nike, the running shoe manufacturer. In return for wearing the company's shoes and running gear and for speaking at Nike-sponsored running clinics, she receives an estimated $75,000 a year in guaranteed salary, plus travel, medical, and training expenses. She has also benefited financially from the International Amateur Athletics Federation's relaxed rulings allowing nonprofessional athletes to receive compensation for commercials and endorsements without losing the amateur standing required for participation in the Olympic Games. Miss Decker recently signed on as a "consultant" for CBS Records, Timex, and Eastman Kodak.

An attractive, deceptively slight woman with blue eyes and curly, light brown hair, Mary Decker stands five feet six inches tall and usually weighs about 105 pounds. Attentive to her appearance, she keeps her nails carefully manicured, and she invariably applies makeup and puts a gold chain or two around her neck before setting out on her early morning training run. A talented seamstress, she designs and makes many of her own clothes. Her other hobbies include oil painting, skiing, and bowling. On September 12, 1981 Miss Decker married Ron Tabb, a top marathoner. The couple separated in March 1983. Since then, Miss Decker has lived alone in a chalet-style house in Eugene, Oregon.

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Del Tredici, David

(del trā´dē-chē)

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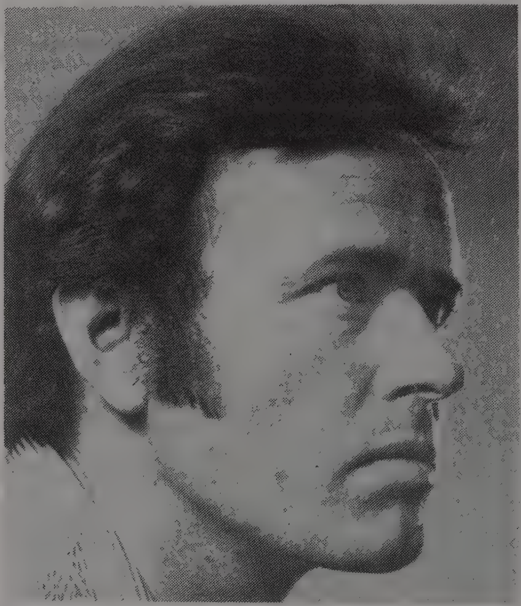

No less an authority than Aaron Copland has hailed David Del Tredici as "that rare find among composers—a creator with a truly original gift." "I know of no other composer of his generation, at least among those who write within the normal concert idiom, who composes music of greater freshness and daring, or with more personality," Copland went on, as quoted in *After Dark* (August 1973). While most of his contemporaries have moved from tonal to atonal musical expression, Del Tredici has done just the opposite. Since he was trained in the orthodox modern school of musical composition, his earliest efforts are in the twelve-tone idiom. The bulk of his work, however, especially his *Alice in Wonderland* series, which includes the Pulitzer Prize-winning "In Memory of a Summer Day" and his widely acclaimed *Final Alice*, defines him as a "born again tonalist," as one music critic has put it.

Of Italian and German descent, David Del Tredici was born in Cloverdale, California on March 16, 1937 to Walter and Helen (Wagele) Del Tredici. The composer, who has described himself as a "freak in an unmusical family," did not begin to take piano lessons until he was twelve years old, but he was so talented that he soon surpassed his teachers at the Sisters of the Holy Names school. Continuing his studies with Bernhard Abramowitsch, he concentrated on the romantic piano literature, particularly the compositions of Robert Schumann, whose "quirkiness" appealed to him.

Under Abramowitsch's tutelage, which lasted from 1954 to 1960, Del Tredici made rapid progress. During those years, he often gave recitals on the West Coast, and he appeared as guest soloist with several orchestras, among them the San Francisco Symphony Orchestra and the Boston Pops. His prodigious technique brought him a number of awards and prizes, including three Marin (County, California) Music Chest Scholarships, the 1955 Kimber Award in Instrumental Music, and the Catherine Aicher Memorial Scholarship to the University of California, where he enrolled, in 1955, with music as his major.

Despite the prizes and critical accolades, Del Tredici eventually decided against a career as a performing artist. The turning point came while he was studying with the pianist Leonard Shure at the Aspen Music Festival in the summer of 1958. Exasperated by his teacher's no-nonsense approach, which, in his words, "took all the fun out of playing," Del Tredici tried his hand at composition simply to have "something else to do." At the suggestion of a friend, he played several of his short piano pieces for Darius Milhaud, the composer, who was then teaching composition at Aspen. "I was terrified," Del Tredici recalled to Robert Jacobson in an interview for *After Dark* (August 1973), "but Milhaud told me, 'My boy, you are a composer.' It was very nice hearing that, so I kept doing it." Looking back on his brief career as a concert artist, Del Tredici admitted to Stuart Isacoff, who interviewed him for *Keyboard Classics* (May/June 1982), that he had been, in effect, "composing while playing other people's music." By the late 1950's his eccentric style and his predilection for "taking chances" in his interpretation of the standard piano repertory had gotten "kind of out of control."

When Del Tredici returned to the University of California at Berkeley for his senior year, he signed up for the graduate music composition class taught by Seymour J. Shifrin, the American composer. He was also tutored in the subject by Andrew Imbrie and Arnold Elston. After receiving his B.A. degree, Phi Beta Kappa, in 1959, he continued his study of music composition as a Woodrow Wilson Fellow at Princeton University. There, his principal teachers were Roger Sessions, the avant-garde composer, and Earl Kim. Princeton was in those days a "hot-bed of atonality," to use Del Tredici's phrase, and its music faculty was intolerant of other musical styles. Disillusioned, Del Tredici left the university after one year to study piano with Robert Helps. He returned to Princeton in 1963, however, and completed work on an M.F.A. degree in music composition, which he received in 1964.

In his student compositions, especially those written while he was at Princeton, Del Tredici "almost wrestled with academicism," as Edward Rothstein observed in his New York *Times* (August 23, 1982) review of a recent Del Tredici retrospective concert in Stockbridge, Massachusetts. Drawing comparisons to the works of Chopin, Brahms, and Scriabin, music critics described his fledgling compositions—the two improvisatory piano solos *Soliloquy* (1958) and *Fantasy Pieces* (1960); *Scherzo* (1960), for piano four hands; and *Four Songs on Poems of James Joyce* (1959), composed for voice and piano—as, variously, "exploratory," "coloristic," "free-floating," and "musical." Del Tredici himself has called them "impressionistic."

Four Songs on Poems of James Joyce was the first in a series of musical settings for Joyce texts that Del Tredici composed over a period of six years. In several recent interviews, he has attributed his temporary obsession to his personal indentification with Joyce, who was, like the composer, a "troubled, lapsed" Catholic. To express Joyce's "anguish" Del Tredici used a dissonant style. Although the Joyce settings are basically tonal, each was overlaid with a "scrim of wrong notes, a haze of atonality," as he once put it, to make them more acceptable to his colleagues.

In his later Joyce pieces, Del Tredici demonstrated an extraordinary range as he effectively married technique to meaning. For example, to give a nightmarish quality to *I Hear an Army* (1964), a setting for Joyce's poem of the same title, he contrasted the broad soprano vocal line with tightly coiled repetitions from the members of the accompanying string quartet. In *Syzygy* (1966), his orchestration of the poems "Ecce Puer" and "Nightpiece" for soprano and chamber ensemble, he playfully reversed the music at midpoint. He intended the retrograde melody to represent musically the title word, which seemed to him to be an "uncreated word run backwards, mirror fashion."

Joyce's "Simples" and "A Memory of the Players in a Mirror at Midnight" inspired *Night Conjure-Verse* (1965). Del Tredici saw those two works as "light" poems—the soft, mysterious glow of a moonlit night in "Simples" and the harsh, glaring, reflected light of a mirror in "A Memory of the Players in a Mirror at Midnight." In his setting for "A Memory," Del Tredici sought to translate into music the poetic image of a mirror ruminating on what has been reflected in it by opposing two similar voices—the "real" voice (a soprano) and the "reflected" voice (a mezzo-soprano or countertenor) and their instrumental counterparts (a string quartet and a woodwind septet)—and by juxtaposing a straightforward melodic phrase with its inverted mirror version.

As he explained later, Del Tredici constructed *Night Conjure-Verse* like a "mosaic or jigsaw puzzle," with the "only guiding hand through it all . . . the text, (like the picture of the completed jigsaw on every puzzle cover) to which the different tiny elements would adhere in more and more profusion." That unusual approach gave the composition an extraordinary texture, as Robert Commanday noted in his review of the world premiere performance of the piece for the San Francisco *Chronicle* (March 4, 1966). It was "iridescent," he said, and "as rhythmically alive as a phosphorescent sea." Harold C. Schonberg, who commented on a later performance for the New York *Times* (December 15, 1972) disagreed. In his opinion, the fragmented arrangement broke up the prosody and made it "disjointed and unintelligible."

Eventually wearying of "Joycean torture," to use his term, Del Tredici began to explore the sounds and rhythms of words with his composition, in 1967, of *The Last Gospel*, an imaginative setting of several verses from the first chapter of the Gospel according to John for amplified soprano and solo rock group. It was his fascination with the "energy" of the words that first attracted him to the prose and poetry of Lewis Carroll. "The texts or poems seem to belong to me," the composer told Raymond Ericson in an interview for the New York *Times* (May 10, 1980). "I'm not sure why. It may be an identification with the writer, with his combination of whimsy and mathematical exactitude. I believe this is an exact metaphor for my music, with its tight procedures but intent to sound natural."

Del Tredici was introduced to Carroll's work when, as a boy, he played the White Rabbit in a grammar school musical version of *Alice in Wonderland*. His interest in the writer was rekindled over twenty years later by Martin Gardner's *The Annotated Alice* (1960), which included, in addition to the complete text of *Alice in Wonderland*, the original poems and songs Carroll had parodied. Recognizing the "electricity," to use his word, generated by the textual parallels, he decided to incorporate some of the Victorian originals in his settings of Carroll's parodies. To capture Carroll's whimsical humor and convey his affection for the real Alice, the composer deliberately returned to the more romantic, tonal style that had characterized his earliest compositions.

Del Tredici began his "Alicead," as it has been dubbed by several music critics, with *Pop-Pourri*, in which he contrasted the delightful, double-talking nonsense of "Jabberwocky" and "Turtle Soup" with the ordered, repetitive sense of a Bach chorale and the Litany of the Blessed Virgin. In his review of the world premiere of *Pop-Pourri*, in April 1968, for the Los Angeles *Times*, Martin Bernheimer described the work as a "pleasingly bizarre shotgun wedding of Bach fragments, church ritual, electrocuted orchestration, instrumental rock-casting, supple chant, wild choral punctuation, straight-forward solo recitations, otherworldly coloratura, deft theatrical devices, and Lewis Carroll whimsy." Del Tredici, he summed up, "obviously has the makings of an extraordinary opera composer."

Thinking that he might indeed write a *Wonderland* opera, Del Tredici picked up Carroll's story line with *An Alice Symphony*. The four movements of the work, which were composed separately over a period of seven years, are "Speak Roughly/Speak Gently," which was commissioned by the Stern Grove Festival Association for its 500th concert, in 1976; "Lobster Quadrille" (1969); "'Tis the Voice of the Sluggard" (1975); and "Who Stole the Tarts? Dream Conclusion," which was also composed especially for the 500th Stern Grove concert. In *Vintage Alice* (1972), commissioned by the Paul Masson Vineyards, he so successfully captured the zaniness of the Mad Hatter's Tea Party that music critics marveled at his ability "to make music laugh," as Martin Bernheimer put it. Setting Carroll's "The Pool of Tears" and "The Mouse's Tale" to music for *Adventures Underground* (1973) proved to be even more of a challenge for the puzzle-loving Del Tredici, who had set himself the task of making his musical score, like Carroll's emblematic poem, resemble a mouse's tail.

Like *Pop-Pourri*, the compositions *An Alice Symphony*, *Vintage Alice*, and *Adventures Underground* are scored for an amplified soprano voice, accompanied by an orchestra and a solo folk group composed of saxophone, mandolin, banjo, and accordion players. "I wanted to use them because they seem quite crazy in the context of a symphony concert—like something out of Wonderland," Del Tredici explained to Stuart Isacoff. Most critics agreed that the unusual instrumentation perfectly captured the infectious humor and carnival fun-house atmosphere of Carroll's upside-down world.

Del Tredici continued the narrative with the trial of the Knave of Hearts in *Final Alice*. Commissioned in celebration of the United States Bicentennial by the National Endowment for the Arts, *Final Alice* was given its world premiere on October 7, 1976 by the Chicago Symphony under Sir Georg Solti. The work was subsequently performed by all the major American orchestras, and at every performance it was accorded a rousing standing ovation. Although a few critics caviled here and there, complaining about its "gargantuan" length, its repetitions, and its dissonant "noisiness," among other things, virtually all of them succumbed to its captivating charm and to its "romantic" and "melodious" score. The widespread appeal of *Final Alice* can perhaps best be measured by the number of music lovers who purchased the London digital recording of a performance of the concert work by soprano Barbara Hendricks and the Chicago Symphony. For several months in the fall of 1981, the album was the best-selling classical LP in the United States.

Despite its name, *Final Alice* is not the coda to Del Tredici's "Alice" cycle; *Child Alice*, a full-evening concert work, followed. When the first part of *Child Alice*, "In Memory of a Summer Day," was awarded the 1980 Pulitzer Prize for music, Del Tredici told reporters that the prize legitimated the composition of tonal music. To many critics, among them Martin Bernheimer, the composer's celebrated originality and inventiveness owed much to the fact that, unlike his colleagues, he wrote music that "sustains more than a flirtation with old-fashioned tonality." "Quaint Events" (1981), the first section of the second part of *Child Alice*, does more than "flirt" with tonality. According to Donal Henahan of the New York *Times* (December 6, 1981), the piece "harps for twenty-five minutes on tonal music's most basic harmonic formulas and is a tour de force in the new going-nowhere genre." While "Quaint Events" is as "static a piece as you will ever hear," the reviewer continued, it "holds the attention through the brilliance of its orchestration and the poetic resonance of its *Alice in Wonderland* text."

Del Tredici wrote the self-contained work "Happy Voices"(1980), a contrapuntal orchestral fugue with jazzy overtones, to be performed separately or as the second section of the second part of *Child Alice*. Critics generally agreed that the work was best appreciated in the context of the full *Child Alice*, but Alan Rich, for one, found much to admire in the piece itself. "'Happy Voices' . . . is full of marvelously shimmering, glistening objects," he wrote in his review for *New York* (October 6, 1980). "They seem to hang in a musical light, like audible prisms, and give off their own vocabulary of elusive colors."

To complete his "Alice" series, Del Tredici set to music the prefatory poem Carroll wrote to explain the genesis of his *Wonderland* stories. "All in the Golden Afternoon" (1981), for amplified soprano and orchestra, recollects earlier episodes of *Child Alice* and, at the same time, magically evokes the atmosphere of a warm, lazy summer's day. "Del Tredici has written a lyrical scene descended gracefully from Berlioz," Daniel Webster wrote in his Philadelphia *Inquirer* review of the world premiere of "Golden Afternoon" by the Philadelphia Orchestra on May 8, 1981. "His instruments trace summer warmth and river sounds, and gild the haunting vocal line with a metallic shimmer. . . . The form of the work suggests a kind of personal catharsis for the composer: the serenity of the poem reaches an agitated outcry 'Alice! Alice!' that subsides to a sweetly murmured long note on 'afternoon.'"

David Del Tredici is of medium height and slim build. He generally works an eight-hour day, then runs four or five miles to "release the pressure." "Composing is hard, hard labor," he explained to Daniel Carriaga, who interviewed him for a Los Angeles *Times* (March 3, 1981) profile. "When I'm working . . . , though I may have the energy, I don't want a social life. That's too upsetting. What did Wordsworth say about art? 'Passion recollected in tranquility'? I need that tranquility. I need to be calm." A professor of music at Boston University since 1978, he travels from his home in New York City's Greenwich Village to Boston once a week to teach classes in music composition.

Before joining the music faculty at Boston University as an adjunct professor, in 1973, Del Tredici taught composition at the State University of New York at Buffalo, in 1973, and at Harvard University, from 1968 to 1972. Over the years, he has been composer-in-residence at the Tanglewood, Marlboro, and Aspen music festivals and at Indiana State University, the Eastman School of Music, Dominican College, and the University of Southern California. He has received a number of awards and prizes, including a Guggenheim Foundation Fellowship, a National Endowment for the Arts grant, a Brandeis University Creative Arts Award, and an award from the American Academy and Institute of Arts and Letters. Del Tredici is a member of the American Society of Composers, Authors, and Publishers, and he sits on the boards of directors of the MacDowell Colony, Yaddo, and the American Music Center.

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Densen-Gerber, Judianne

Nov. 13, 1934- Psychiatrist; lawyer; social activist. Address: b. Odyssey Resources Inc., 817 Fairfield Ave., Bridgeport, Conn. 06604

Psychiatrist, lawyer, pioneer in drug rehabilitation, author of legislation against child pornography, and women's rights advocate, Dr. Judianne Densen-Gerber has led a life marked by both brilliant achievement and controversy. In 1966, after struggles with the medical establishment, she founded a totally new form of drug-treatment center, Odyssey House, in New York City, with an emphasis on curing addicts without reliance on heroin-substitute maintenance. In her many battles with politicians, Dr. Densen-Gerber—who in 1983 became president of the newly founded Odyssey Resources Inc.—has asserted her strong character and will and in the process has influenced legislation and policy at all levels of government. "If you ask what is the thread running through my career," she has noted, "I would say I help people in tremendous pain."

Judianne Densen-Gerber was born on November 13, 1934 in New York City, the only child of Gustav A. Gerber and Beatrice Densen, who were both lawyers. She has said that she considers herself "the third generation of liberated females" in her family. Her maternal grandmother, Sarah Densen, once chained herself to the White House gates in the crusade for women's suffrage rights, and her paternal grandmother, Lena Gerber, sold real estate at the turn of the century to support her eight children after her husband left the family to devote his life to socialist causes. Her mother, one of the first women lawyers to appear before the Federal Communications Commission, had not only kept her maiden name upon marriage, but at Judianne's birth insisted on registering her daughter as "Densen-Gerber."

The major influence on Judianne Densen-Gerber during her early years was her maternal grandfather, a self-made man who had made a fortune in the paper-box manufacturing business. It was he who instilled in her a sense of personal destiny, insisting that through her the Densen family name would live on. But although she had a privileged childhood with servants and private schools and received encouragement for her intellectual and cultural development, she became nonetheless scarred by a feeling of inadequacy before her strong-willed parents, feeling "alone" and "somewhat separate" from the rest of her family.

Nor were her adolescent associations any happier. She was shunned by her classmates at the Riverdale Country School for Girls, who resented her easy brilliance and derided her athletic incompetence. In 1952, at the age of eighteen, she won a scholarship to go to Europe, to study the process of reconstruction after the Second World War. Interviewing Germans about the Holocaust, she kept hearing the standard reply, "We didn't know what was going on." The profound impact such defensive denial had on her was to surface over a decade later, when she herself refused to pretend to deny the human suffering she saw around her.

Following her return from Europe, Judianne Densen-Gerber attended Bryn Mawr College in Pennsylvania, experiencing for the first time the rewarding challenge of intellectual competition and the satisfaction of friendships. She graduated cum laude with a B.A. degree in 1956. Despite her longtime interest in medicine, stemming in part from her own serious childhood illness, her parents persuaded her to study law. Finding the work "amazingly easy," she obtained her LL.B. degree in 1959 from Columbia University Law School, which conferred a J.D. degree on her ten years later. On completing her law studies, she proceeded to medical school at New York University and received her M.D. degree in 1963. During 1963-64 she held a rotating internship at French Hospital in New York City.

Meanwhile, on June 14, 1958, while still in law school, Judianne Densen-Gerber married Michael M. Baden, then a medical student. When their second child, who was Mongoloid, died a week after birth, Dr. Densen-Gerber was impelled by that tragedy to go into psychiatry rather than to follow her earlier plan of teaching medical jurisprudence. "It was intolerable to permit the baby's retardation and death to count for nothing but pain," she later wrote. "I decided the message I would take from it was that I should devote my life to mental health."

Early in 1965, Dr. Densen-Gerber, then a resident in psychiatry at New York's Metropolitan Hospital and pregnant with her third child, asked the chairman of the hospital's psychiatry department for maternity leave. He responded that he would give her instead an "easy" assignment, in the hospital's drug research unit. Since it was widely believed that narcotics addicts could not be successfully treated, she could presumably qualify for her residency with a minimum of time and a pretense of effort.

Among Dr. Densen-Gerber's earlier patients at the hospital, there had been one heroin addict whose loneliness, pain, and alienation, she found, echoed her own childhood feelings of isolation, of being "different." In the drug research unit, she refused to be satisfied with the accepted "wisdom" that addicts could not be cured. At Bellevue Hospital she worked with a group who by September 1966 decided that they wished to end their use of cyclazocine, an experimental heroin substitute. The medical authorities at the hospital, concerned that their drug-research funding might be jeopardized, reacted by barring Dr. Densen-Gerber from the drug-addict ward and, a few weeks later, discharging the group that had been under her care. That group of seventeen heroin addicts came to Dr. Densen-Gerber, with $3.82 among them, and asked for her continued help in their attempt to become drug-free. Thus, Odyssey House was born. "I agreed, reluctantly, to link my future with seventeen junkies . . . ," Dr. Densen-Gerber has recalled. "In my early thirties I was learning some things about myself through identification with them. . . . We were all—the seventeen addicts and I—on a journey together through changes, an odyssey. . . . "

Dr. Densen-Gerber's philosophy for the program was, from the start, both holistic and highly structured. Having rejected the notion of heroin-substitute drug maintenance, she aimed to treat what she saw as the root cause of drug addiction, the individual's sense of hopelessness and lack of self-confidence. Such self-confidence, she believed, was not to be built up by releasing all constraints and letting the individual "do his own thing"; rather, it was through group therapy and individual development within a highly structured communal setting that the addict could be cured and be prepared for return to normal life. One further principle became an essential tenet of Odyssey House: no person was to be turned away. Everyone would be given a chance.

The program's first year and a half was difficult, both in terms of sheer survival and in terms of internal dynamics. By Dr. Densen-Gerber's own admission, she matured greatly during that period, resolving many of her own feelings of inadequacy and dependence as her leadership role was challenged, and she met that challenge with conviction and strength. Odyssey House survived and flourished under her guidance and direction—although it was always engulfed in controversy.

Odyssey House had been incorporated as a charitable corporation in March 1967, but its license from the New York State Department of Social Welfare did not allow it to treat anyone under the age of sixteen. When the first juvenile under that age was illegally admitted in August 1969, he was soon followed by a stream of others, some as young as twelve years old. Dr. Densen-Gerber frantically campaigned for funding for a juvenile drug treatment center but without success. The City of New York responded to her attempts to obtain funding by serving her with a summons for a building code violation. When the New York State Narcotics Addiction Control Commission issued a report stating there were only twenty-eight known cases of heroin-addicted juveniles, Dr. Densen-Gerber pointed out that 224 teenagers had in fact died from heroin overdoses during 1969 in New York City alone. To gain publicity for her cause, Dr. Densen-Gerber had the Odyssey House choir sing Christmas carols outside Mayor John V. Lindsay's residence, placed a picket line in front of Governor Nelson A. Rockefeller's apartment, appeared on David Susskind's television talk show with five formerly addicted teenagers, and testified at a New York State legislative hearing, accompanied by a twelve-year-old addict. When the trial on the building code violation finally took place in April 1971, the judge was convinced of the overwhelming need for the Odyssey facility and ruled "not guilty."

Meanwhile, despite its many problems, Odyssey House continued to prosper. Governor Rockefeller became one of its ardent supporters, and the program finally began to receive federal, state, and local government funds. It grew to include several residences in New York City and expanded through the 1970's to encompass facilities in New Jersey, Connecticut, New Hampshire, Michigan, Louisiana, Utah, and Nevada, as well as in Australia and New Zealand. It launched a Child Advocacy Program, established a separate residence for girls, and set up a treatment program for addicted young mothers.

Dr. Densen-Gerber collaborated with her daughter Trissa Austin Baden, then thirteen, on the book *Drugs, Sex, Parents, and You* (Lippincott, 1972), consisting of a series of discussions they held with a number of young ex-addicts. Recommending it to adults as well as to teenagers, a reviewer for *Library Journal* (August 1972) wrote that "parents will be certain to gain valuable skills from observing Dr. Densen-Gerber's ability to communicate with young people." Richard A. Gardner, in the New York *Times Book Review* (February 25, 1973), criticized its moralistic tone, which led the reader to conclude that "the best thing the poor addict can do is accept the values of Dr. Densen-Gerber and her family." He conceded, however, that "the book's openness and honesty are admirable."

For her second book, the quasi-autobiographical *We Mainline Dreams: The Odyssey House Story* (Doubleday, 1973), consisting of straight narrative, anecdotes, poetry, case histories, and memorabilia, Dr. Densen-Gerber had the cooperation of staff members and residents of Odyssey House, who lovingly told the story of the way they were shaping a dream into a reality. A reviewer for *Choice* (September 1973), who found the book "complex," noted that some sections were "academic and tightly reasoned," while others were "hysterical and irrational." Nevertheless, he pronounced it "must reading." And the Pulitzer Prize-winning research psychiatrist Robert Coles, reviewing the book in the Washington *Post* (May 27, 1973), wrote in praise of Dr. Densen-Gerber: "She is in the midst of a battle, and she has taken time out in order that we be stirred to join her. She exhorts. She becomes indignant. She gives not an inch. . . . This book succeeds in making the reader a visitor."

In August 1974 Jerome Hornblass, the commissioner of New York City's Addiction Services Agency, charged Odyssey House with financial irregularities and admission practices that violated its funding contract with the city. Dr. Densen-Gerber denied the accusations, but by January 1975 she felt harassed enough to resign as head of Odyssey House operations in New York City. At the same time she announced the creation of Odyssey Institute, a non-profit agency promoting health care for the disadvantaged, and she became its president.

The damaging city audits and accusations of financial irregularities continued. Criticisms were also directed against Odyssey House methods by both some former staff members and by federal investigators. Lucy Komisar, writing a feature on Dr. Densen-Gerber headlined "The Mysterious Mistress of Odyssey House" in *New York* magazine (November 19, 1979), documented many of those criticisms, including allegations of her bizarre, cult-like practices, authoritarianism, extravagant lifestyle, and egotistical personality. But she also pointed out that Dr. Densen-Gerber continued to receive love and support from many former patients and others, including members of the business community. She noted that Judianne Densen-Gerber had "few illusions about her reputation and willingly confirms much of what people say about her," and quoted her as admitting, "I'm feisty, abrasive, difficult, demanding, perfectionist, short-tempered. I don't need to be liked. . . . "

During the 1970's, Dr. Densen-Gerber also began to direct her characteristic passion and energy toward the cause of helping sexually abused children. Her interest in the subject grew naturally enough from her work with drug addicts. Of Odyssey's female patients, 44 percent had been sexually abused by family members, and in 45 percent of those cases the abuse began before the child was nine years old. In response to her observations, Dr.

Densen-Gerber helped to write the federal legislation that created the National Center on Child Abuse and Neglect within the Department of Health, Education and Welfare in 1973, and under its auspices she published *Child Abuse and Neglect as Related to Parental Drug Abuse and Other Antisocial Behavior* (1978).

In 1977 Dr. Densen-Gerber received a letter from Senator Birch Bayh of Indiana, asking for her comments on Robin Lloyd's book *For Love or Money—Boy Prostitution in America* (Vanguard, 1976). After reading it, she visited an "adult" bookstore for the first time and was outraged. She held her first press conference on the subject of child pornography in January 1977, and from there embarked on a four-month-long nationwide tour to publicize the shocking nature and extent of the exploitation of children for profit. Called in May of that year to testify before the House Judiciary Subcommittee on Crime, she brought with her a collection of child pornography books and began to read aloud from them in the presence of television network news cameras. When Representative Allen Ertel of Pennsylvania reprimanded her, "I don't want my wife and children to have to see these things on the 6 o'clock news," Dr. Densen-Gerber replied, "So why don't you clean it up so we don't have these things?" Later that month she spoke before the House Select Education Subcommittee, citing what the New York *Post* labeled "a sewer of statistics" on child exploitation and mutilation, and concluded, "I believe the American system hates its children, because it just doesn't protect them." Working with legislators, Dr. Densen-Gerber helped to write a federal statute prohibiting child pornography and collaborated on the writing of thirty-seven state laws of a similar nature.

From the beginnings of her emergence in public life, Dr. Densen-Gerber has had to battle the pervasive male prejudice against a woman of high achievement. That factor, together with the low self-esteem she observed in women prostitutes and addicts, made of her a confirmed feminist. In 1971 she heard a family court judge blame addiction and juvenile delinquency on the fact that women were allowed to vote and drive cars. She demanded an apology, and then stormed from the room, vowing to never again remain silent to verbal abuse of women.

The following year Dr. Densen-Gerber signed a contract with Saturday Review Press to write a book about herself and her various experiences of "womanlife." Her original conception was to tell the story of herself and a dozen other women who had successfully combined marriage, children, and career. The tentative title was "Why Not Have Everything and a Little Bit More?" She later remarked that it could have been called "Peachy Poo," immersed as it was in a flowery, inspirational, hollow glamour, consisting of stories of women who "had shied away from the women's movement because they felt they had made it."

She had completed the twelve interviews by the spring of 1973, when a trip to Nevada afforded her the opportunity to interview women in a legal brothel. Those interviews, included in what became her *Walk in My Shoes; An Odyssey into Womanlife* (Saturday Review Press, 1976), transformed the book into one not only about women who had "made it," but the even richer, more complex personal story of her own thoughts, feelings, and experiences of "womanlife." Allene Talmey in *Vogue* (November 1976) called it "momentous, choppy, totally fascinating . . . a fireworks display of the art of balancing career and home by a woman who does."

Dr. Densen-Gerber's multifaceted career has included writing newspaper columns, lecturing on law, teaching seminars on drug addiction at New York University Law School, acting as a consultant to health, social work, and crime control agencies, acting as the editor of the *Journal of Corrective Psychology*, and serving on several boards of directors, including that of the First Women's Bank of New York. Her honors include the 1970 Woman of Achievement award of the New York branch of the American Association of University Women, Australia's Order of the White Cross for 1977, the rank of Dame Commander in the Knights of Malta, and awards from Hadassah and B'nai B'rith. Convinced that all laws should be strictly enforced but that "the minimum number of laws is best," Dr. Densen-Gerber has proposed the legalization of marijuana to enable authorities to concentrate on more serious evils, such as heroin addiction. Similarly, she has suggested that prostitution should be legalized for the greater safety and protection of the women involved. But for the last decade, Dr. Densen-Gerber's primary focus has been on child abuse. "The greatest danger facing America is the safety of its children," she told *Current Biography* in 1983. "Parents and leaders need to be aware of dangers from those who would use children sexually and to take legislative and community actions to end such dangers."

Dr. Judianne Densen-Gerber's home life with her husband, Michael M. Baden, a forensic pathologist, who served in the late 1970's as New York City's Chief Medical Examiner, has continued to be of prime importance to her. Her children are Trissa Austin, Judson Michael, Lindsey Robert, and Sarah Baden. She is a strong believer in marriage and in the family, though not necessarily the nuclear family, but she acknowledges the essential role in her household of a governess-housekeeper and a cook-butler. Described in *Vogue* magazine as "a really beautiful fat woman," Dr. Densen-Gerber is five feet five inches tall, weighs 150 pounds, and has blue eyes, white hair, and delicate features. She is, according to Mrs. Alan Tishman, quoted by Lucy Komisar in *New York*, "a very open, warm, funny kind of person, one of those people who, when you're with them, it's like being at a party." Admittedly "not Mother Teresa," Dr. Densen-Gerber told Lynn Gilbert and Gaylen Moore in an interview for their book *Particular Passions* (1981): "I'm a hedonist who likes good food, good wine, good parties, and beautiful things." Her favorite recreations are travel, needlepoint, cooking, and decorating. She is a Republican, and her religious affiliation is with the Unitarian Church of All Souls.

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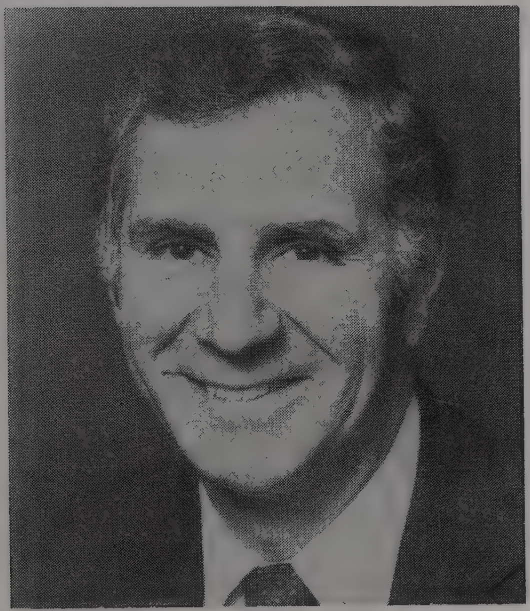

Deukmejian, (Courken) George, Jr.

(dūk-mā´gin)

June 6, 1928- Governor of California. Address: b. Office of the Governor, State Capitol, Sacramento, Calif. 95814

Bucking the 1982 Democratic electoral tide, George Deukmejian, a conservative Republican, won the race for governor of California and was inaugurated on January 3, 1983. As chief executive of that populous state, Deukmejian intends to pursue the kind of policies that he advocated while serving in the state legislature for sixteen years and as California's attorney general for four years. During that period he pressed for stronger anticrime measures, urged the appointment of stricter judges, and was the prime mover behind California's death penalty statute. Advocating a prodevelopment policy, he often criticized regulatory measures that, in his view, hampered business activity. Californians can therefore expect their new governor to seek a substantial turnaround from the socially liberal, environmentally conscious, and limited growth policies of Deukmejian's Democratic predecessor, Edmund G. ("Jerry") Brown.

Courken George Deukmejian Jr. was born on June 6, 1928 in Menands, New York, a village of some 1,700 inhabitants near Albany. His parents, Courken George Deukmejian Sr., an Oriental rug merchant, and Alice (Gairdan) Deukmejian, were Armenians who had fled Turkish persecution. Raised in a large apartment in Menands, George Jr. grew up in a typical Armenian immigrant household where he was inculcated with the basic values of right and wrong and the importance of hard work. A longtime family friend described that type of ménage in an interview with Nancy Skelton of the Los Angeles *Times* (October 18, 1982): "You came home from school and sat down right at the kitchen table and did your homework. And when you turned fourteen, you went to work. There was closeness and discipline. . . . That was the creed—you don't bring dishonor on the family."

Early in life Deukmejian dropped the ancient Armenian name of Courken, but he did not jettison the values on which he was brought up. During his years in high school in Watervliet, New York, he wrapped meat for a butcher and made clothes hangers. While attending Siena College, a small college in Loudonville, New York that was founded in 1937, he held a wide assortment of jobs including driving a truck, dispatching fire engines, and making ice cream. At Siena, Deukmejian managed the basketball team and picked up the nickname "Duke," which remains with him. He graduated from Siena College in 1949 with a B.A. degree in sociology. Deukmejian then enrolled at St. John's University in Brooklyn, New York, where he again worked his way through school. He graduated with a J.D. degree in 1952.

By the end of his 1953-55 United States Army stint, during which he worked in the Judge Advocate General's office in Paris, Deukmejian had decided that California offered greater opportunities for success than New York State, and in 1955 he drove his brand-new Chevrolet from his home in upstate New York across the Unites States. Settling in Long Beach, California and practising law there, Deukmejian became active in the local businessmen's association and was soon elected its president. In 1959 he was chosen Long Beach "Man of the Year," an honor that may have been the inspiration behind his decision to take a course in practical politics at the Chamber of Commerce.

Entering politics, in June 1962 Deukmejian won the Republican primary for state assemblyman from Long Beach. Campaigning against crime, the evils of big government, and "the trend toward socialism," he won in the general election by about 10,000 votes. Deukmejian promptly made anticrime legislation his central concern. During his first month in Sacramento, he unsuccessfully pressed for a bill making armed robbery a capital offense, and later in his sixteen-year career as a state assemblyman and senator from Long Beach, was responsible for passing many uncompromising bills against crime. The key figure in passing the California statute mandating a prison term for persons using a gun in the commission of a crime, he wrote the Career Criminal Act, which lengthened sentences for repeat offenders and wrote laws providing harsher punishment for rape. After a 1976 Supreme Court ruling struck down California's death penalty statute, Deukmejian wrote a new capital punishment law that brought him praise even from his critics for drafting it carefully to withstand constitutional scrutiny. The measure passed in 1977 over the veto of Governor Edmund G. Brown Jr.

Because as a conservative George Deukmejian Jr. believed that property owners should be able to do with their property what they wished, he voted in the 1960's against the controversial Rumford Act that barred racial and religious discrimination in the sale or renting of homes. Considered by California's environmentalists to be one of their staunchest opponents in the legislature, he voted against a number of environmental measures, including the 1976 Coastal Act that restricted business activity in development. He also voted against bills that established collective bargaining rights for state employees.

After serving four years in the state assembly, Deukmejian was elected to the state senate in 1966, where three years later he became leader of the upper chamber's Republicans. But the Long Beach legislator entertained ambitions that went beyond the state house. A confirmed believer in establishing challenging goals for himself, in 1960 he confided to a friend his ambition to become California's attorney general, often called the second most powerful position in the state, and he acknowledges that during the 1960's the possibility of becoming governor passed through his mind. When the state's lieutenant governor left California in 1969 for a post in Washington, D.C., he submitted Deukmejian's name to Governor Ronald Reagan as a potential successor. The following year Deukmejian entered the GOP primary contest for attorney general but finished in fourth place.

Deukmejian's opportunity to move up the political ladder came in 1978, when the Republican attorney general, Evelle Younger, decided to run for governor, and in the June 1978 Republican primary for attorney general, he easily defeated former U.S. Attorney James L. Browning with 74 percent of the vote. In the general election he faced the black Congresswoman Yvonne Brathwaite Burke, a liberal Democrat. Deukmejian stressed the issue of crime in the streets, cited the anticrime legislation he was associated with, and chided Mrs. Burke for opposing the death penalty, questioning her commitment to enforcing and defending it. She countered by emphasizing the attorney general's responsibilities in the areas of consumer fraud, the environment, and energy. Although Mrs. Burke led in the opinion polls, Deukmejian won with 53 percent of the vote and a plurality of 600,000 ballots.

As attorney general, Deukmejian headed California's Department of Justice, which with its more than 500 lawyers was one of the state's largest departments. Known as a "hands-on" administrator who kept close tabs on his department's attorneys, Deukmejian introduced a system requiring all of his deputy attorneys general to give one of his aides an account of every case they handled, including the parties and the legal issues involved. In that way he could be sure that his subordinates were not taking any legal actions that contradicted his policies.

Not surprisingly, the new attorney general focused his efforts on crime fighting. He established a Special Prosecutions Unit to combat organized crime, narcotics trafficking, and antisocial motorcycle gangs, which by August 1982 had convicted seventy-eight defendants of 181 felony charges. Deukmejian also pushed anticrime bills through the legislature, including a measure lengthening criminal sentences and a statute enabling the state to seek forfeiture of profits from organized crime and narcotics sales. As an ex-officio member of the three-person Commission on Judicial Qualifications that passed on the governor's appellate court nominees, he voted against a number of Governor Edmund G. Brown's choices on the grounds that they were too soft on crime. Deukmejian conducted an ongoing feud with Rose Bird, the liberal California Supreme Court Chief Justice, whom he labeled an "elitist" lacking in concern for the rights of crime victims.

Soon after taking office, Deukmejian revamped the Justice Department's environmental unit in order to reduce the scope of its activity. Nevertheless, in December 1979 he filed two major hazardous waste-disposal suits, one against the Occidental Chemical Company for illegal dumping at a plant near Stockton, and the other against the Aerojet General Corporation and a subsidiary for illegal discharges in Sacramento County. And though he refused to defend the constitutionality of legislation giving state employees collective bargaining rights, he somewhat mollified California's liberals by significantly increasing the number of both blacks and women employed by the Justice Department at a time when the total number of the department's employees was declining.

By the end of 1981 George Deukmejian Jr. had announced his candidacy for governor of California, with his major opponent in the June 1982 Republican primary slated to be Lieutenant Governor Mike Curb. Because Curb and Deukmejian—who raised $4,300,000 and $3,900,000, respectively, in their hard-fought campaigns—were both conservatives and stalwart supporters of President Reagan, the choice for California's voters seemed to be between Tweedledum and Tweedledee. To many observers the primary contest was largely a battle of personal styles that pitted the lieutenant governor's hardhitting and aggressive approach against the attorney general's more cautious, softspoken manner. Although Curb held the lead in the late opinion polls, Deukmejian upset him by 51.3 percent to 44.5 percent.

The GOP candidate's rival in the general election to succeed Governor Edmund G. Brown Jr. was Tom Bradley, the black Democratic mayor of Los Angeles. As in his 1978 campaign, Deukmejian stressed his militant anticrime record and argued that crime was the preeminent issue. "My highest priority is public safety," he declared. Citing the excessive regulation of business as a major issue, he condemned Governor Brown for "chasing business away" from the state. Deukmejian particularly criticized what he regarded as excessive environmental regulation by state agencies under the Brown Administration, and as a backer of offshore drilling for oil and natural gas, singled out the California Coastal Commission for special condemnation. The attorney general also asserted that Brown's appointees to the Agricultural Labor Relations Board were unduly biased in favor of farm workers. He promised to place more stress on improving the educational system and less emphasis on welfare programs.

Again confounding the opinion polls, Deukmejian won the election by a narrow 93,000-vote margin out of 7,400,000 ballots cast. Before the voting he had strenuously asserted that race was not and should not be a factor in the campaign, but after the election the California pollster Mervin Field pointed out that because of the closeness of the results, the reluctance of a minority of white voters to support a black candidate had been a major ingredient in the outcome.

In his inaugural address on January 3, 1983, Deukmejian recapitulated his conservative creed. Calling for a "Common Sense Society," he promised to appoint judges more concerned with the rights of victims, condemned those environmental, consumer, and other government regulations that had, in effect, "choked off growth and progress," and he pledged to appoint officials who would "help rather than hinder those who produce job opportunities." In what seemed to be a reference to former Governor Brown's downbeat theme of an "era of limits" for economic growth and the standard of living, Deukmejian said: "As far as I am concerned, there are no limits to what we can achieve."

The new governor faced an immediate fiscal crisis in the form of a projected $1.5 billion deficit in the $22 billion budget for fiscal 1982–83 ending June 30, 1983. The state had had a $4 billion surplus in 1978, but the adoption of the property-tax cutting Proposition 13 that year, subsequent tax cuts, and the state's high unemployment rate had combined to deplete the treasury. Determined to keep his campaign pledge not to raise taxes, Deukmejian indicated in his inaugural address that he would try to restore fiscal solvency through spending cuts rather than through tax hikes.

Just a few minutes after Deukmejian was sworn into office on January 3, he issued an executive order imposing a freeze on state hiring, promotions, and transfers and banning out-of-state travel by government employees. He also ordered a 2 percent state spending cut that affected state colleges and universitites. Those measures saved only $70,000,000, however, over the remaining six months of the 1982–83 fiscal year. In his January 10 State of the State message, Deukmejian offered a two-part plan to deal with the bulk of the deficit. The first part, entailing $750,000,000 in spending cuts for the rest of the fiscal year, included reductions of $75,000,000 in health and welfare programs, $108,000,000 in aid to cities and counties, and $75,000,000 in payments to the state teachers' retirement fund. The second part of the plan called for rolling over the remaining $750,000,000 of debt into the 1983–84 fiscal year by postponing some payment obligations. Deukmejian anticipated that economic recovery during that fiscal year would enhance state revenues and eliminate that portion of the debt.

A political battle of wills ensued, with Deukmejian stubbornly sticking to his antitax-hike position while the Democratic-dominated legislature opposed his plan and insisted on temporary sales and income tax increases. Even a large number of the governor's supporters disliked the rollover portion of his plan, but Deukmejian's intransigency paid off. On February 16 the legislature passed a bill that incorporated most of his cuts and the debt rollover. In a prearranged compromise with the governor, the bill also contained a standby increase in the California sales tax from 6 percent to 7 percent, to go into effect during the 1983–84 fiscal year if the business recovery anticipated by Deukmejian fails to generate enough additional tax revenue to balance the budget. The first important legislation of Deukmejian's Administration, it was regarded as a major political victory for the governor against what had seemed to be unfavorable odds.

Other political victories seemed far less certain. Deukmejian's plan to call a special election on December 13 to win voters' approval for a reapportionment plan, sponsored by Republicans, that would drastically realign boundaries of legislative districts ran into heavy weather from the start. Democrats retaliated by threatening to hold a California Presidential primary on the same date and, contending that the plan discriminated against women, blacks, and Jews, petitioned the State Supreme Court for an emergency order to stop the special election. Democrats were further alienated when, in July, Deukmejian cut more than $1 billion out of the state budget for 1983–84, slashing social programs and appropriations for higher education.

George Deukmejian Jr. differs sharply from his gubernatorial predecessor not only in policy but in lifestyle. While Brown is a bachelor who dates the glamorous rock star Linda Ronstadt, Deukmejian is a staid and dedicated family man who has been married to the former Gloria Saatjian since 1957. The couple has three teen-aged children: Leslie, George Jr., and Andrea. The slender, softspoken Deukmejian is reported to have no tastes more exotic than a love of ice cream and an enjoyment of golf. In fact, his preferred method of relaxing is to read a book or take a dip in his pool.

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Diana, Princess of Wales

July 1, 1961- Consort of Charles, Prince of Wales. Address: Kensington Palace, London England W8 4PU ; "Highgrove House," Doughton, Tetbury, Gloucestershire, England GL8 8TG

A fairy tale came to life when Lady Diana Spencer, just turned twenty years of age, married the world's most eligible bachelor, Charles, Prince of Wales, the heir to the British throne, on July 29, 1981, becoming Her Royal Highness, the Princess of Wales. Diana was for a number of years "the girl next door" and childhood playmate of Prince Charles's younger brothers. She and the Prince rediscovered each other in 1977 but it was not until 1980 that it became apparent that Lady Diana had finally met her prince and that Prince Charles had at last found the woman who would stand by his side as the future Queen of England. The beautiful young princess enchanted Great Britain and the world and more than fulfilled the hopes of many with the birth of a male heir shortly before the first anniversary of the couple's spectacular wedding. At a time when Great Britain is beset by political and economic troubles, the popular royal romance and marriage seems to have gone a long way toward restoring the battered and bruised national morale.

The Princess of Wales was born the Honourable Diana Frances Spencer on July 1, 1961 at Park House on the royal estate of Sandringham in Norfolk, neighboring the Queen's holiday home. Although not a royal family, the Spencers are, in the words of William Borders, writing in the New York *Times Magazine* (March 22, 1981), "decidedly top drawer." Diana's two older sisters, Lady Jane (Mrs. Robert) Fellowes, and Lady Sarah (Mrs. Neil) McCorquodale, are godchildren of the Queen Mother and of the Duke of Kent. Her younger brother, Charles, Viscount Althorp, is a godson of Queen Elizabeth. Another brother, John, died in 1960 as an infant.

When Diana's paternal grandfather, Albert Edward John, 7th Earl Spencer, died in 1975, her father, then Lord Althorp, became the 8th Earl Spencer. Lord Althorp had been a Captain in the Royal Scots Greys and served as equerry to the late King George VI from 1950 to 1952 and to Queen Elizabeth II from 1952 to 1954. The Spencer family's wealth partly derives from extensive sheep farming, dating back to the early sixteenth century, and partly from some advantageous marriages. Its grand seat, Althorp, in Northamptonshire, some seventy-five miles northwest of London, was established in 1508. King James I and King Charles II were royal ancestors of the family, through illicit relationships. Prince Charles is Diana's seventh cousin, once removed. The first Duke of Marlborough was a common ancestor of Diana and Sir Winston Churchill. Through an American branch of the family, Diana is also remotely related to several United States Presidents, including John Adams and Franklin D. Roosevelt. Her mother, born the Honourable Frances Roche, is the daughter of the 4th Baron Fermoy and of Ruth, Lady Fermoy, a Woman of the Bedchamber and close personal friend to Queen Elizabeth, the Queen Mother.

Until the age of six, Diana Spencer led the sheltered life of a rich and well-born child. Then her parents separated, and the acrimonious divorce proceedings headlined the scandal sheets of Great Britain. The traumatic experience seems to have strengthened Diana's determination to have a happy marriage some day. After dissolution of the marriage in 1969, her mother married wallpaper heir Peter Shand-Kydd and the couple moved to the island of Seil, west of Scotland, where they now live and farm. Mrs. Shand-Kydd also maintains a London home. The children remained in the custody of their father, growing up at Park House. Since theirs was the only heated swimming pool in the vicinity, they attracted as playmates the Queen's younger children, Andrew and Edward, when they were at Sandringham. As she grew older, Diana Spencer grew closer to her mother, who seems to have been the major influence in her life. Her father remarried in 1976, taking as his second wife Raine, the former Countess of Dartmouth and daughter of the romance novelist Barbara Cartland. But although Diana remained close to her father, she apparently never established an intimate relationship with her stepmother.

At first, Diana Spencer was educated at home by the same governess, Gertrude Allen, who had taught her mother. When she reached the age of nine, she was sent to Riddlesworth Hall near Thetford in Norfolk. The transition was apparently not easy for her, even though she was allowed to keep her pet guinea pig, Peanuts, at the school. Never a scholar, although she liked English history, she is remembered at the school as a kind and cheerful child who established a special rapport with the younger pupils.

At twelve Diana Spencer transferred to West Heath school in Sevenoaks, Kent. Growing too tall to be the ballet dancer she had hoped to be, she became interested in tap dancing and also won trophies for swimming. When after her grandfather's death in 1975 her father became Earl Spencer and inherited the Althorp estate, the Honourable Diana Spencer became Lady Diana Spencer. While at West Heath she visited the elderly and played with handicapped children. Despite her undistinguished academic performance she was given a special award for service when she left the school at the end of 1977. Her school records describe her as "a girl who notices what needs to be done, then does it willingly and cheerfully."

One weekend when Diana was sixteen, shortly before she left West Heath, she was given leave to go home for a weekend pheasant hunt. The guest of honor at the party was Charles, Prince of Wales, who was a friend of her father's and was at the time keeping company with her oldest sister, Lady Sarah. Although Diana and Charles had undoubtedly known each other from Sandringham earlier, both have recalled their encounter in the freshly turned fields of Althorp as their first real awareness of each other. Prince Charles remembers the pretty blond sixteen-year-old as "very jolly and amusing and attractive," while Lady Diana thought the Prince "pretty amazing."

From West Heath, Lady Diana went to the Chateau d'Oex school, an exclusive finishing school near Montreux, Switzerland, where she polished up her French and became a proficient skier, but after a few months she became homesick and returned to England. She stayed at her mother's London home until her parents bought for her, in the summer of 1979, an elegant apartment in Colherne Court, in the South Kensington section of London, which she shared with three young women friends. After working briefly as a part-time cook, a nanny, and a governess for an American child, she became a teacher at the fashionable Young England kindergarten in London's Pimlico district, where she earned a reputation as "hard-working," "gentle," "warm-hearted," and "patient with children."

Lady Diana's contacts with the royal family were renewed through visits to her sister, Lady Jane, now the wife of Robert Fellowes, who as assistant secretary to the Queen had an apartment in Kensington Palace. Her romance with Prince Charles bloomed during 1980 but remained at first undiscovered by the press, despite its strenuous efforts to keep the public informed of the Prince's various love interests. Not long before the romance between Charles and Diana became public knowledge, the Prince was quoted as saying: "I've fallen in love with all sort of girls, and I fully intend to go on doing so." Diana, for her part, told her friends that she was keeping company with one "Charles Renfrew"—Baron Renfrew being one of Prince Charles's various titles. Finally, one enterprising reporter, James Whitaker, tracking Prince Charles on a fishing expedition at Balmoral in early September 1980, obtained a photograph of his young woman companion who could, however, not be identified at the time. That summer and fall, Lady Diana was visiting Balmoral to be with her sister Jane, who had just had a child. By September 17, Nigel Dempster of the London *Daily Mail* had identified Lady Diana as a possible serious love interest of the Prince, and from that day she was hounded ceaselessly by reporters and photographers.

Lady Di, as she was called by the world press, charmed her pursuers just as much as she did the Prince. She survived the grueling ordeal, which had proved too much for some earlier aspirants to the Prince's attention, with grace and humor. No stain on her character was found and her compatriots were able to say with satisfaction that Prince Charles had found a girl with "a history but no past." It was soon clear that the Prince was indeed seriously interested in Lady Diana, and although no official announcement was forthcoming during 1980, Queen Elizabeth II reportedly gave her blessing to the couple in November.

In early February 1981 Prince Charles invited Lady Diana to dinner in his sitting room at Buckingham Palace and proposed marriage. Since Diana had been planning a visit to Australia with her mother, the Prince thought that the trip would give her enough time to consider his proposal. Although she insisted that she needed no time for her decision, she did take a twelve-day Australian holiday. Shortly after her return, on February 24, 1981, an announcement from Buckingham Palace informed the public of the engagement. Although the Scottish antimonarchist Member of Parliament William W. Hamilton irreverently predicted that Great Britain was in for "six months of mush," the nation was in a dither over Prince Charles's forthcoming wedding to the first English woman to marry an heir to the throne in 321 years and the first prospective queen consort ever to have been gainfully employed. Lady Diana had withstood with flying colors what was described in the Yorkshire *Post* as "baptism by fire, with the press as high priest," showing herself "fit to be a Queen."

Resigning her teaching post at the Young England kindergarten, Lady Diana moved from her flat into Clarence House, home of Queen Elizabeth, the Queen Mother, where she was taught the details of royal conduct that would from that time govern her life. The media now focused on every detail of her background and daily activities. Readers around the world were able to see photographs of the eighteen-carat sapphire surrounded by fourteen diamonds that made up her engagement ring. David and Elizabeth Emanuel, the young London couturiers chosen to design the royal wedding dress, became instant celebrities. Souvenir manufacturers turned out Charles and Diana coffee mugs, thimbles, plates, and other objects; and commemorative items, special appeals, and exhibitions eventually netted $1,700,000 for charity.

Although Lady Diana's parents as well as Queen Elizabeth II and Prince Philip had been married in Westminster Abbey, St. Paul's Cathedral was chosen for the wedding because of its greater seating capacity. The glittering guest list included Mrs. Ronald Reagan, along with royalty and heads of state from around the world. Several musical compositions were commissioned for the occasion, including one by the American jazz pianist Oscar Peterson. On the morning of July 29, 1981, before some 2,700 guests and an estimated 700,000,000 television viewers worldwide, The Most Reverend Robert Runcie, Archbishop of Canterbury, officiated at the wedding of the thirty-two-year-old Charles Philip Arthur George, Prince of Wales and heir to the British throne, and the twenty-year-old Lady Diana Spencer. The ceremony followed the newer English form in which the bride does not promise to "obey" her husband, but otherwise tradition prevailed.

After a wedding breakfast at Buckingham Palace and a public appearance on the Palace balcony, the newly married couple were carried in a horsedrawn carriage to Waterloo Station, bound for Broadlands, the Mountbatten country home at Romsey in Hampshire, where they spent the first days of their honeymoon before taking a Mediterranean cruise on the royal yacht *Britannia*.

Returning to Great Britain on August 15, 1981, the Princess of Wales immersed herself in her new royal duties. The British fashion industry rejoiced to have a beautiful young Princess patriotically wearing British-made clothes as she attended public functions. On October 27 she and the Prince embarked on a three-day tour of Wales, and even in the rain crowds of citizens cheered the first new Princess of Wales they had seen in a number of decades. Anti-royalist sentiment seemed to melt before her smile. Wherever she went, whether attending exhibitions at the Victoria and Albert Museum, inaugurating a new postal center, switching on the Christmas lights on Regent Street, or being present at the opening of Parliament, she was Great Britain's brightest star.

On November 5, 1981 came the momentous announcement from Buckingham Palace that the Princess of Wales was expecting a child. Immediately there arose a renewed storm of press interest and public enthusiasm for the already popular royal couple. Betting began on whether the new heir to the throne would be a boy or girl, where the child would be born, what names would be chosen, and who would be designing the royal maternity clothes. As the time grew closer, speculation about details of the birth reached a frenzy. Only a few carping voices suggested that maternity was not much of a chore for someone who did not have to work and had plenty of help. The press made much of an apparent clash of wills when it seemed that the Queen wished the child to be born at Buckingham Palace in accordance with tradition for royal heirs, while the Princess chose a hospital birth.

On June 21, 1982 at 9:03 P.M. London time, Diana, Princess of Wales, gave birth to a seven-pound, one-and-a-half ounce boy, who was immediately second in line to the British throne, after his father. Delivered by George Pinker, the Queen's obstetrician at St. Mary's Hospital in north London, the baby was also seen into the world by Prince Charles, who remained with the Princess during the thirteen-hour period of labor and birth. Commenting on this unprecedented experience for a royal Prince, Charles found it "rather a grown-up thing" and "rather a shock to my system." In less than twenty-four hours, the proud parents carried their new Prince home to Kensington Palace, but it was not until a week later that the public was informed that the child would be named William Arthur Philip Louis, to be known as Prince William of Wales. He was christened in Buckingham Palace on August 4, 1982, the Queen Mother's eighty-second birthday.

Several weeks elapsed before Princess Diana, who was breast-feeding her baby and trying to regain her figure through diet and dance exercises, resumed a full schedule of public life. Her twenty-first birthday and the royal couple's first wedding anniversary were celebrated privately. Press reports that the Princess might be suffering from anorexia nervosa, or that her obsession with dieting caused tension between her and the Prince, were quickly denied by spokesmen for the royal household. In October 1982 Diana was voted Great Britain's best-dressed woman by readers of *Woman* magazine, winning by a large margin over several contenders, including the Queen and Prime Minister Margaret Thatcher. The British tabloid *Sun*, reporting that Diana had bought nearly two-hundred dresses and more than fifty ball gowns during her first year as Princess of Wales, called her "a right royal shopperholic." Her public appearances continued to draw admiring world attention. But her announcement in late 1982 that little Prince William would join his parents on their six-week tour of Australia and New Zealand in the spring of 1983 was firmly overruled by the royal family. In June 1983, the royal couple embarked on an eighteen-day tour of Canada.

The blond, blue-eyed Diana, Princess of Wales, is a willowy five feet ten inches tall, just one inch shorter than her husband. Her love of children and devotion to duty are well known, and her quick humor, ready smile, and friendliness have endeared her to the public. She shares with Prince Charles a fondness for bicycling, swimming, and skiing, but confesses that a childhood spill has made horseback riding less than appealing to her. As a London residence the royal couple are using an apartment in Kensington Palace, consisting of two guest rooms, a nursery and servants' rooms besides the master bedroom suite, dining room and three reception rooms. Princess Margaret, the Duke and

Duchess of Gloucester, and Prince and Princess Michael of Kent also have quarters in Kensington Palace. As their country home Prince Charles and Princess Diana have the Highgrove House, a mansion that Prince Charles bought in 1980, near the village of Tetbury in Gloucestershire, about ninety miles west of London. By the fall of 1982, more than a dozen biographies of Princess Diana had been published, including Gordon Honeycombe's *The Year of the Princess* (Little, Brown, 1982). As one press source suggested, "Dianamania" seemed destined for a long reign.

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Dillard, Annie

Apr. 30, 1945– Author. Address: b. c/o Blanche Gregory, 2 Tudor Place, New York City, N. Y. 10017

Whether Annie Dillard writes of the natural world or the semiautonomous worlds that "contemporary modernists" create, or discover, in their novels, one great theme informs her books: the desire to know and experience God, the ultimate creator of all worlds. "Art is my interest, mysticism my message, Christian mysticism," Miss Dillard once explained, as quoted by Eleanor B. Wymard in *Commonweal* (October 24, 1975). Her most popular book, for which she won the 1975 Pulitzer Prize in general nonfiction, is aptly named *Pilgrim at Tinker Creek*, for her literary life is a pilgrimage, a journey of inquiry and speculation toward God. Annie Dillard is a conscious artist as well as a seeker after meaning, a poet who crafts her prose as carefully as her poems, shaping lyrical sentences that resonate in the mind.

Annie Doak Dillard was born on April 30, 1945 in Pittsburgh, Pennsylvania, the oldest of the three daughters of Frank Doak and Pam (Lambert) Doak. Her sisters are Amy Ahrens (Doak) Fields and Molly Miller (Doak) Pettit. A Pittsburgh business executive, their father brought up his children in affluent circumstances. Annie attended the Ellis School, a private school for girls in Pittsburgh.

More important than upper-middle-class privileges in Annie Doak's early life were books. In her article "The Joys of Reading" (New York *Times Magazine*, May 16, 1982) she wrote of venturing from *Wuthering Heights, The Five Little Peppers*, and *Gone With the Wind*, for example, to *From Here to Eternity* and *Native Son*, among other novels, and much poetry. At the age of ten she had discovered in her neighborhood library *The Field Book of Ponds and Streams*, "a small blue-bound book" that she reread every year and that made her aware of the great variety of life to be found in ponds and streams: "daphnia, planaria, water pennies, stonefly larvae, dragonfly nymphs. . . , all of which one could carry home." When she was about twelve, she studied the creatures under a child's microscope, which she fitted with an oversized light bulb that quickly evaporated her drops of pond water. "I set up and staged hundreds of ends-of-the-world and watched, enthralled, as they played themselves out," she recalled in one of her essays.

During her last year in Ellis School, Annie Doak, who was reared a Presbyterian, had "one short fling of rebellion against God," as she told Philip Yancey in an interview for *Christianity Today* (May 5, 1978). Annoyed with people who went "to church to show off their clothes," she harangued her church's assistant minister about the hypocrisy of some churchgoing. He agreed with her. Then she mentioned having to write a senior paper for school and asked whether he had any books by C. S. Lewis. "He gave me an armful. . . . By the time I finished [the paper] I was right back in the arms of Christianity. My rebellion lasted a month."

After graduation in 1963 Annie Doak went to Hollins College, near Roanoke in southwestern

Virginia, partly because her parents hoped its peaceful atmosphere would have a quietening effect on a student who, she has admitted, had been "wild in high school." Since, moveover, she intended to major in English and creative writing, she was attracted by the literary aura of a college where William Golding, a novelist whose work has a theological bent, had recently been writer-in-residence.

An excellent student, Annie Dillard was elected to Phi Beta Keppa in her junior year at Hollins, won the Mary Vincent Long Award for English Literature, and obtained her B.A. degree in 1967 and her M.A. degree in 1968. For her master's thesis she chose to write on Thoreau's *Walden*. At Hollins she also began to study theology, to which she was drawn "because of the beauty in it," as she explained to Sidney Fields, who quoted her in his March 20, 1974 "Only Human" column. "I'll go anywhere that beauty leads me. Theology is like poetry. It leaps around making joyful connections with the rhythm and the beat of poetry."

At the end of her sophomore year, on June 5, 1965, Annie Doak had married her creative writing teacher, Richard Henry Wilde Dillard, a poet and a specialist in horror films. She therefore remained after her graduation in the community of Hollins College, where she spent some of her time painting, working for the antipoverty program, and writing stories and poetry. Her poems began to appear in the *American Scholar*, the *Atlantic*, *Southern Poetry Review*, and other magazines. In 1974 twenty-one of her poems were collected in *Tickets for a Prayer Wheel* (Univ. of Missouri Press), harbingering the concerns of her later prose, the enigma of the relationship between time and eternity, the wonder and terror of life and the natural world, the desire to know God. In the title poem she writes, "If God does not tire, still/we may tire of longing," but also, "The presence of God:/he picked me up/and swung me like a bell./I saw the trees/on fire, I sang/a hundred prayers of praise."

Tickets for a Prayer Wheel was overshadowed by the publication shortly afterward of *Pilgrim at Tinker Creek*. In 1970 Annie Dillard had begun to keep a journal, jotting down in old household ledgers and notebooks her observations of the natural world, odd bits of information, interesting quotations, scientific data, and theological definitions and speculations. Eventually she switched from ledgers to four-by-six-inch index cards, making over 1,100 separate entries. The cards became the basis for *Pilgrim at Tinker Creek*. When she had written two chapters of the book, she sent them to her agent, Blanche Gregory, who submitted one chapter to the *Atlantic* and the other to *Harper's*; both were accepted. The first to be published, "Monster in a Mason Jar," appeared in *Harper's* in August 1973.

Meanwhile, when Lawrence Freundlich, editor in chief of Harper's Magazine Press, saw her excerpt from *Pilgrim at Tinker Creek*, he offered Annie Dillard a contract for the book itself. Published in March 1974, it became the Book-of-the-Month Club selection for April. In his preview for the club's members Clifton Fadiman called it "a book of extraordinary power, beauty and strangeness." Like some of her later writing, *Pilgrim at Tinker Creek* is linked to *Tickets for a Prayer Wheel* not only by shared themes but also by her use of metaphor, rhythm, and other devices so that she "could create literary forms whereby nonfiction prose could have the same artistic meaning of poetry," to quote her explanation to Mike Major of *America* (May 6, 1978).

Tinker Creek is in a valley in Virginia's Blue Ridge; while she was at Hollins, Annie Dillard lived by the creek. The book spans a year's time, from January to December, and records her explorations of the neighborhood in closely observed details of forms of life and changing weather and landscape. There are provocative quotations, ranging from Stewart Edward White to Emerson to Thomas Merton. There are finely crafted humorous and reflective passages by Miss Dillard herself, a few of which are likely to be picked up in future editions of *Bartlett's Familiar Quotations*. Above all, *Pilgrim* is an instrument for getting at the truth about the universe and the nature of its Creator, combing through books and the natural world for evidence in her pursuit of a vision. Occasionally it makes electrifying discoveries, but much mystery remains. Near its end, Annie Dillard writes, "The universe was not made in jest but in solemn incomprehensible earnest. By a power that is unfathomably secret, and holy, and fleet."

Pilgrim at Tinker Creek was a popular and critical success. In his review in the New York *Times* (May 12, 1974) Christopher Lehmann-Haupt pointed out Annie Dillard's attentiveness to the violence and horror of the natural world and concluded that "bloody though its trail may be," the book "is also beautiful." Eleanor B. Wymard wrote glowingly of *Pilgrim at Tinker Creek* in *Commonweal* (October 24, 1975), though with an awareness that the verdict on the book was not unanimous: "Annie Dillard reconciles the creative imagination and the Christian faith in the Incarnation. She troubles those readers, however, who prefer to interpret her acceptance of the vital tension of existence as the triumph of oversimplification, nostalgia and phony piety." Commenting in the New York *Times Book Review* (March 24, 1974), Eudora Welty praised the book's "ambition to feel," among other merits, but expressed doubt about some high-flown passages of metaphysical speculation: "I honestly do not know what she is talking about at such times." Nevertheless, Miss Welty concluded, "how much better to wonder. . . than not to wonder, . . . to be blessed with more imagination than you might know at the given moment what to do with than to be cursed with too little to give you—and other people—any trouble." *Pilgrim at Tinker Creek* received the Pulitzer Prize for nonfiction in 1975.

That year Miss Dillard, who had been lecturing at Hollins, moved from Virginia to Bellingham, Washington to become scholar-in-residence at Western Washington University, a post she held from 1975 to 1979 and again in 1981-82. For periods of time she lived in a log cabin on an island in Puget Sound. It was in the cabin that she began her next book. She decided to write about "whatever happened in the next three days" and did not have a predetermined theme. "On the second day an airplane crashed nearby," she recalled, "and I was back where I had been in *Pilgrim*—grappling with the problem of pain and dying." If, as Miss Wymard proposed, Miss Dillard in *Pilgrim at Tinker Creek* "is closer to Melville than to Thoreau" because of her "awareness of both light and darkness," she is also Melvillian in *Holy the Firm* (Harper, 1977), where theodicy is perhaps more obviously her province.

Although far shorter than *Pilgrim at Tinker Creek*, *Holy the Firm* took fifteen months to write. It is structured in three parts, corresponding to the three days that it covers and referring to the Creation, the Fall, and Redemption. The first centers on the image of a moth that burned in a candle flame. The second tells of a young girl, Julie Norwich, whose face was burned in the plane crash. The final part attempts to reconcile the presence of pain with the existence of God. Here Annie Dillard draws on an esoteric Christian concept of a created substance inhering in all things and "in touch with the Absolute! At base. The name of this substance is: Holy the Firm." The idea of such a substance enables Miss Dillard to believe that all events, no matter how appalling, have an ultimately spiritual meaning. Near the book's end, she counsels Julie Norwich to "learn power. . . . Be victim to abruptness and seizures, events intercalated, swellings of the heart." Her resolution is also an aesthetic one: "Held, held fast by love in the world like the moth in wax, your life a wick, your head on fire with prayer, held utterly, outside and in, you sleep alone, if you call that alone, you cry God."

The ecstatic passages of *Holy the Firm* did not attract everyone. But to the novelist and clergyman Frederick Buechner it was a "rare and precious book." Crediting it with "great richness, beauty and power" in the New York *Times Book Review* (September 25, 1977), he observed, "The violence is sometimes unbearable, the language rarely less than superb. . . . If [her] explanation seems metaphysical and remote, the reality it tries to explain rings with life on these pages."

In the personal narratives that make up *Teaching a Stone to Talk: Expeditions and Encounters* (Harper, 1982) Annie Dillard writes about natural events that she witnessed in far-off places like the Galápagos Islands and the Ecuadorian jungle as well as, again, in Virginia and the Pacific Northwest. The essays of the later book differ from those of *Pilgrim at Tinker Creek* in that they involve other persons, those with whom she traveled or prayed in church or talked in the countryside. Her testimony is still to the ineffable—the elation and loss of self when watching a solar eclipse or a pair of whistling swans or exchanging a stare with a weasel. The title piece begins with "a man in his thirties who lives alone with a stone he is trying to teach to talk" and moves on to a meditation on nature's silence, God's presence: "The silence is all there is. It is the alpha and the omega. It is God brooding over the face of the waters."

Interspersed among the essays that Annie Dillard has contributed to periodicals are about a dozen short stories, one of the more notable of which, "The Living," was published in *Harper's* in November 1978. Reading had always complemented her firsthand observations of nature, and her particular enjoyment of short stories and novels permeates *Living by Fiction* (Harper, 1982), which she dedicated to everyone who loves literature. In the first part of her book she examines the work of "the contemporary modernists," including Jorge Luis Borges, Vladimir Nabokov, Italo Calvino, and Gabriel José García Márquez, looking at their objectives and the techniques by which they achieve the world of their fiction. Her second section, called "The State of the Art," discusses prose styles among other contemporary literary topics. In the concluding section she carries through on the promise of her introduction: "This is, ultimately, a book about the world. It inquires about the world's meaning." She asks whether meaning is discovered or invented and poses the final questions: "Do art's complex and balanced relationships among all parts, its purpose, significance, and harmony exist in nature? Is nature whole, like a completed thought? Is history purposeful? Is the universe of matter significant?" She does not know the answer.

Most reviewers of *Living by Fiction* were pleased with the easy, conversational tone of Annie Dillard's provocative literary criticism, although John Breslin in *Book World* (April 4, 1982) felt her "unbuttoned prose" to be somewhat "disconcerting." Besides enjoying Miss Dillard's style, Esther Cohen pointed in the *Progressive* (June 1982) to another plus: "What's unique to this book is her approach to the novel, her categorizing, analyzing, and arguing the bond between novel writing and philosophy."

Annie Dillard taught at Wesleyan University from 1979 to 1981 as Distinguished Visiting Professor, a post she resumed in 1983. From 1974 to 1976 she was a columnist for the *Living Wilderness*, the periodical of the Wilderness Society, and from 1974 to 1981, a contributing editor of *Harper's*. She has also served on the usage panel of the *American Heritage Dictionary* and on the board of advisers of the Ossabaw Island Project. In May and June 1982 she was a member of the United States State Department's cultural delegation to China. Her literary awards, in addition to the Pulitzer Prize, include the New York Presswomen's Award for Excellence (for "Innocence in the Galápagos" in *Harper's*, May 1975), the Washington Governor's Award for Literature in 1977, and a National Endowment for the Arts/Literature grant for 1982-83. She is a Democrat.

In 1975, the year she left Virginia, Annie Dillard and Richard Dillard were divorced. On April 12, 1980 she married Gary Clevidence, a novelist. The couple has since separated. An attractive, "sunny" woman, Miss Dillard has blue eyes and long blond hair, stands five feet eight inches tall, and weighs 130 pounds. In a conversation with William McPherson for the *Book-of-the-Month Club News* (April 1974) she talked about her enjoyment of competitive games like chess, ping-pong, and softball. She also plays the piano and likes to draw. "For years I wanted to be an artist," she told McPherson, "and I still draw absolutely obsessively, all down the margins of my manuscript. I think it helped my seeing a great deal, a great deal. You see what kind of Creator it is by looking at the creations."

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Dingell, John D(avid) Jr.

July 8, 1926- United States Representative from Michigan. Address: b. Room 2221, Rayburn House Office Building, Washington, D.C. 20515

President Ronald Reagan's most formidable foe in the House of Representatives may well be the combative and tenacious Congressman from Michigan, John D. Dingell Jr. As chairman of the Energy and Commerce Committee (formerly known as the Interstate and Foreign Commerce Committee), the House's most important panel, Dingell usually comes out on top when he sallies forth to do battle. Representing Detroit's industrial suburbs, he attributes to Reaganomics much of the blame for the high unemployment rate among the auto company employees and other blue-collar workers in his district. In his twenty-seven-year House career, Dingell has compiled a liberal record on most issues. He was a pioneer in the areas of civil rights and anti-pollution legislation and helped to formulate key wildlife conservation bills, but, with much of the auto industry located in his district, he has led House efforts to weaken auto exhaust pollution controls.

Of Polish descent, John David Dingell Jr. was born on July 8, 1926 in Colorado Springs, Colorado, the son of John David Dingell and Grace (Bigler) Dingell. The family moved to Detroit in the late 1920's, and in 1932 the senior Dingell was elected to the United States House of Representatives. A New Deal Democrat, he was a leading advocate of a compulsory national health insurance program within the Social Security system. In the meantime, the younger Dingell began his long association with the House by serving as a page there from 1938 to 1943.

After leaving military service following World War II, Dingell attended Georgetown University in Washington, D.C., from which he obtained a B.S. degree in chemistry in 1949 and a law degree in 1952. During his summer vacations from school he was a National Park ranger in the Rockies and at Mt. Rainier, working as a trail patrolman, bear trapper, ditchdigger, and fire lookout. A year after he received his law degree, he became an assistant prosecutor of Wayne County, which included Detroit and its environs.

When his father died in September 1955, Dingell tried to succeed him as Representative from the overwhelmingly Democratic Fifteenth Congressional District in Detroit. Pledging fidelity to his father's liberal record, he advocated earlier eligibilty for Social Security retirement benefits, federal legislation outlawing employment discrimination, repeal of the McCarran-Walter Immigration Act's national quota system, and greater federal aid for education. Dingell easily won a special Democratic primary in November and a special election in December and was sworn in as the House's youngest member in January 1956.

The new Representative was a trailblazer in several areas of concern to liberals. A strong civil rights advocate, in 1956 he introduced legislation that led to the creation of a Civil Rights Division in the Justice Department. Two years later, responding to state use of the National Guard to prevent school integration in Little Rock, Arkansas in 1957, Dingell introduced a bill barring deployment of the National Guard to "obstruct federal authority." In 1963 he proposed legislation prohibiting federal aid to segregated hospitals.

The Michigan Representative was also an early environmentalist, concerned with water pollution and the preservation of wildlife. In 1963 he headed a group of Representatives who criticized the United States Public Health Service for its lack of concern with making streams and lakes habitable for wildlife. Two years later, Dingell secured legislation requiring that rural water and sewage systems built with federal funds comply with state and federal water pollution standards. At the December 1967 National Conference on Air Pollution, Dingell urged federal enforcement standards to control air pollution. According to George Favre of the *Christian Science Monitor* (December 23, 1967), he told the conferees: "Unless we start on the job of setting [national] standards now, our appeals for better control efforts on the part of industry will be just so much idle chatter."

A dedicated defender of consumer interests, Dingell used his seat on the Interstate and Foreign Commerce Committee to press for consumer protection. In 1957 he signed a minority report opposing a bill exempting independent producers and gatherers of natural gas from public utility regulation by the Federal Power Commission, and in 1964 he described a Committee bill barring the Federal Communications Commission from regulating the length and frequency of radio and television commercials as a "disservice to the public interest." By using his considerable parliamentary skill, he saved a truth-in-packaging bill from defeat in the Commerce panel in 1966. Because some of the bill's supporters were absent and only those in the voting majority could ask for reconsideration of a bill, Dingell voted with the majority against the measure. When the measure's supporters returned, he moved for reconsideration and secured passage.

Acquiring a liberal voting record, Dingell never joined with the House's conservative coalition on more than 16 percent of key roll-call votes in any of the Congresses from the Eighty-fifth to the Ninety-first (1957–70), but on some issues he conspicuously parted company from most of his liberal colleagues. Although an advocate of wildlife protection, Dingell was also an avid hunter and a leading House opponent of gun control, and because he represented a district with many auto workers, beginning in the mid-1960's he led House resistance to legislation requiring new auto safety devices and strict auto exhaust pollution standards. Moreover, he took a hawkish stand on the Vietnam war until 1971, perhaps because of his blue-collar constituency.

Becoming chairman of the Commerce panel's fisheries and wildlife conservation subcommittee in 1966, Dingell used that strategic post to secure key environmental and conservation legislation. During the late 1960's, for example, he drafted and supported the Endangered Species Act to bar the importation of animals threatened with extinction. In the early 1970's he was the floor manager of his subcommittee's Marine Mammal Protection Act, which placed a moratorium on the killing of sea mammals.

Dingell's rise to real prominence in the House began in 1975, when he became chairman of the Commerce Committee's energy and power subcommittee. Energy was a national obsession in the wake of the 1973–74 Arab oil embargo, and his subcommittee helped to formulate almost every energy bill. While President Gerald Ford favored the conservation of energy by allowing prices to rise, Dingell, a critic of the oil and natural gas companies, backed price controls and conservation through government management. In 1975 he was the floor manager of the Energy Policy and Conservation Act, which extended domestic oil price controls indefinitely and gave the President the power, with Congressional consent, to institute gasoline rationing and establish energy conservation plans. Congress passed the measure, and the President signed it reluctantly. Dingell's strategic skill on the House floor blocked an Administration bid in 1976 to secure legislation deregulating natural gas prices. Working in tandem with labor and consumer lobbyists, Dingell called for a vote on a substitute measure just when, according to those lobbyists, public opposition to deregulation was peaking. He won passage of the substitute, which retained and even extended price controls for some thirty major gas producers.

By and large, Dingell backed President Jimmy Carter's energy policies, which aimed at reducing energy consumption through a combination of tax and regulatory measures. Despite the Carter Administration's ineffectuality in dealing with Congress, the Michigan Congressman helped to obtain passage of portions of the President's program in 1978. Leading the House delegation to a House-Senate conference in 1979, he introduced a bill granting the President the standby gasoline rationing authority he had requested. But in 1980 Dingell failed to win House backing for an Administration-endorsed Energy Mobilization Board to eliminate delays in the completion of major energy projects, though he was one of the measure's leading proponents on Capitol Hill.

Between 1975 and 1980 Dingell earned a reputation as one of the most formidable House members. In 1975 he led a revolt against Representative Harley Staggers, the chairman of the full Commerce Committee, who lost his chairmanship of the panel's oversight and investigations subcommittee, his power to hire and fire staff members, and his control over the agendas of subcommittees. As a result, all of the Commerce subcommittee chairmen were strengthened and Dingell became the Committee's *de facto* leader. His growing influence was affirmed in 1980, when the House rejected a recommendation of its Select Committee on Committees to create a new committee with exclusive jurisdiction over energy-related matters, a proposal against which Dingell had lobbied heavily because, as energy and power subcommittee chairman, he had the most to lose. Not only did the House reject the idea, but it relegated primary jurisdiction over energy matters to the Interstate and Foreign Commerce Committee and renamed it the Committee on Energy and Commerce.

Dingell's ascent in the House and its attendant press publicity owed as much to his extraordinary personality as to his skills. Aggressive and often quick-tempered toward both colleagues and committee witnesses, he was eager to fight for his views. "Yeah. I get angry," Dingell admitted to Tony Raum of the Los Angeles *Times* (June 17, 1979). "I like to be forceful. I enjoy a good scrap." Some of his colleagues found him abrasive and intimidating; others contended that his aggressiveness was often a pose to create an influence-enhancing image of strength. Whatever the explanation, there was no doubt that Dingell was an overpowering presence who usually won his battles.

But Dingell's success depended not only on aggressiveness but also on his remarkable persistence. A writer for *Congressional Quarterly Weekly Report* (March 12, 1983) has commented that his "bone-crushing strength of will is legendary. . . . Once fully committed to a course of action, Dingell rarely backs down." One of the most intelligent members of the House, he knows all of its rules and how to use them, has an excellent sense of timing, and familiarizes himself with the subject matter of legislation under consideration.

With the retirement of Representative Harley Staggers in 1980, Dingell not only became chairman of the Energy and Commerce Committee but also became chairman of its oversight and investigations subcommittee, the post Staggers had lost in the Dingell-led revolt in 1975. Responsible for roughly about a third of the bills introduced in the House, the forty-two-member Committee was that body's most powerful panel because of its far-reaching jurisdiction, which ranged from health, environment, energy, and communications to the stock market and trade. With his accession to the Committee's chairmanship, Dingell became as powerful as House Speaker Thomas ("Tip") O'Neill (Democrat from Massachusetts), House Majority Leader Jim Wright (Democrat from Texas), and House Ways and Means Committee Chairman Dan Rostenkowski (Democrat from Illinois). Some observers contended that he even exceeded them in influence.

During the Ninety-seventh Congress (1981–82) Dingell made effective use of the new power afforded him by his post. In the reconciliation phase of the budget-making process in 1981, Dingell's political maneuvering on the floor made his Committee the only one securing House passage of a budget-cut level below that favored by President Ronald Reagan and the Republican-conservative Democratic majority aligned with the White House. As a result, a number of Reagan budget cuts in health, transportation, and energy programs were blocked. In 1982 Dingell led a successful revolt of several committee chairmen against a bill urged by business lobbyists to require federal agencies to perform a cost-benefit analysis of proposed major rules.

Within the Energy and Commerce Committee, subcommittee chairmen were able to exercise a significant degree of independence from Dingell, ironically owing to the revolt against the chairman's powers spearheaded by Dingell himself in the mid-1970's. As a result, Dingell's bid in 1981 and 1982 to ease the auto emission pollution standards of the Clean Air Act were blocked by health and environment subcommittee chairman Henry Waxman (Democrat from California). But the subcommittee chairmen nevertheless kept their differences with Dingell within the Committee family to avoid tarnishing his image of power in the House. "We all benefit from that reputation," one of the subcommittee chairmen has observed.

In 1983 Dingell directed an oversight and investigations subcommittee probe of alleged delays by the Environmental Protection Agency in using a $1.6 billion "superfund" for the cleanup of abandoned hazardous waste dumps, an achievement for which he received considerable praise. While the chairmen of several other House and Senate panels conducting similar investigations were receiving a good deal of publicity early in the year, Washington insiders gave Dingell credit for pursuing substance instead of press notices as five of his professional staffers diligently examined EPA documents and interviewed agency officials.

Dingell did not make his first move until March 1, when his panel had accumulated substantial evidence of political manipulation of the superfund and criminal misconduct by agency personnel. On that day he sent a publicly released letter to President Reagan indicating his possession of such evidence. On March 9 EPA Administrator Anne M. Burford resigned and President Reagan abandoned his claim of executive privilege, agreeing to give Dingell EPA documents that the White House had been withholding from various investigating panels since December. It was Dingell who was given credit for forcing the Administration to turn around. Two months later he was again on the offensive, releasing evidence that indicated direct White House involvement in political manipulation of the superfund.

Although in 1982 Dingell's district was relocated to the Lake Erie shoreline below Detroit, his district was still largely industrial and included Dearborn, the site of Ford's huge River Rouge auto complex. With unemployment in his mostly blue-collar district standing at 15 percent early in 1983, Dingell was increasingly critical of President Reagan and his policies. Musing about what his Congressman father would have thought of the federal government today, Dingell said, as quoted by *Business Week* (March 7, 1983): "He would have said if you put a grade-B movie actor in as President of a grade-A nation, you get a grade-B nation if you let the situation go on long enough." With key legislation expected to come before Dingell's Committee in 1983 and 1984, the chairman's attitude was expected to spell trouble for the White House, particularly since he favored protectionist legislation, including a local content bill, insisting that 90 percent of the parts and labor of foreign cars originate in the United States, strongly opposed by the Administration.

John Dingell's second wife, Deborah, works in the governmental affairs office of General Motors in Washington, D.C., and his sons by a former marriage, John D. 3d and Christopher, are engineers with Detroit auto firms. A husky six-foot three inches in height, Dingell is known in Washington as "Big John," an epithet that owes as much to his formidable personality as to his stature. Dingell frequently attends ballet performances at Washington's Kennedy Center.

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Dole, Elizabeth Hanford

July 20, 1936- United States Secretary of Transportation. Address: b. Department of Transportation, 400 7th St. SW, Washington, D.C. 20590; h. Watergate South, Apt. 112, Washington, D.C. 20037

The prophecy that *Time* magazine made in 1974 when it chose Elizabeth Hanford Dole as one of America's 200 "Faces of the Future" has been fulfilled by a steady rise in influential government positions that culminated in her appointment in early 1983 as Secretary of Transportation. In succeeding Drew Lewis, she became the first woman to head a department in the Cabinet of President Ronald Reagan. During more than fifteen years of federal administrative experience, Mrs. Dole acquired a reputation as one of the most capable and politically astute women in Washington, where she has served under every President from Lyndon B. Johnson to Ronald Reagan—in education, consumer interests, trade regulation, and public liaison for the White House.

Now viewed as a moderate conservative, Mrs. Dole was a Democrat during the era of Johnson's Great Society, turned independent in the early 1970's before being appointed to the Federal Trade Commission, and became a registered Republican about the time of her marriage in 1975 to Senator Robert Dole of Kansas. Her Cabinet appointment and considerable campaigning skills, combined with Senator Dole's Presidential aspirations in the event that Ronald Reagan should not run again in 1984, have led the Doles to be regarded in some Washington circles as the "second most powerful couple" in the nation's capital.

Elizabeth Hanford Dole was born to John Van Hanford, an importer of floral products, and Mary Ella (Cathey) Hanford on July 20, 1936 in Salisbury, North Carolina, which she remembers fondly as "a wonderful little Southern town of about 20,000 [where] everyone pretty much knows everyone." At about the age of two Elizabeth gave herself the nickname she still uses, "Liddy." She grew up in an economically comfortable, stable atmosphere, idolizing her brother John, nine years her senior, and developing an ability to get along well with others. When she was six, she helped to organize Girl Scout contributions to the World War II effort. While still in childhood, she formed a book club, for which as its self-appointed president she engaged speakers. "Elizabeth always loved school," her mother told Dorothy Collin, who interviewed her for the Chicago *Tribune Magazine* (July 5, 1981). "We never had to urge her to do her lessons. She was always interested. . . . She always liked to participate and wanted to be the best in anything she went into."

Following her brother's example, Elizabeth Hanford attended Duke University, from which she received her B.A. degree with honors in political science in 1958. At Duke she earned a Phi Beta Kappa key, was elected president of the student body, and was named "Leader of the Year" and May queen. To typify her drive to do well, Dorothy Collin related that after the first time she conducted a meeting as student president, an editorial in the student newspaper criticized her unfamiliarity with parliamentary procedures. She studied Robert's Rules of Order during the summer and returned in the fall to win compliments from the paper on her direction of meetings.

During the summer of 1959 Miss Hanford went to England for postgraduate study at Oxford University, and she completed work for her M.A. degree in education at Harvard University in 1960. By then, however, she had decided on a government career and enrolled in Harvard Law School, one of only fifteen women in an entering class of 550. Once she had obtained her law degree, in 1965, "Washington was like a magnet," as she later put it. But when she applied in 1965 for a White House fellowship, she lost the appointment in the final round of selection. "Maybe it's better to have lost earlier," she told Steve Neal of the Chicago *Tribune* (March 1, 1981). "You learn a lot from experiences that don't work out."

Washington, D.C. nevertheless became Elizabeth Hanford's home. In 1966 she was admitted to the District of Columbia bar and was appointed staff assistant to the assistant secretary for education in the Department of Health, Education, and Welfare. There she contributed to President Lyndon B. Johnson's Great Society program by specializing in the unique educational problems of the handicapped. One of her accomplishments before she left the department in 1967 was her organization that year of the first National Conference on Education of the Deaf. Miss Hanford also practised law in 1967–68, defending indigent clients in the Washington courts. Her first defense, according to the New York *Times* (August 20, 1976), was of a Greek immigrant charged with annoying animals, including a lion, in the zoo. She won acquittal, she has recalled, on an argument that "without the lion in court as a witness there was no way to tell whether or not he was annoyed."

Elizabeth Hanford began working in the field of consumer protection at a time when demands were increasing for more stringent government controls over unfair and deceptive business practices. In 1968 she became associate director of legislative affairs for President Johnson's Committee on Consumer Interests, then headed by Betty Furness. Drawing upon her legal background, Miss Hanford promoted such proposed laws as one permitting a federal district court to grant the Federal Trade Commission the use of injunctions against businesses accused of fleecing consumers and another authorizing the federal government to review and evaluate standards used by private testing laboratories of consumer products. She soon advanced to executive director of the committee and later drew high praise from Miss Furness for her dedication to the job: "She was one of the first women prepared to go to work. I thought she was a dandy."

When, with the advent of the Nixon Administration in 1969, Betty Furness was replaced by Virginia H. Knauer as director of the Committee on Consumer Interests, Elizabeth Hanford continued in her position with the agency, but in 1971 she moved on to the recently created White House Office of Consumer Affairs, where she served as deputy director under Mrs. Knauer. Commenting on Miss Hanford's attention to minute details of consumer interests, a reporter for *Time* (August 30, 1976) noted that she once coolly excoriated a group of oil-company executives at a meeting in Houston for not regulating their service station mechanics. Mrs. Knauer, who was described as Elizabeth Hanford's "surrogate mother" during that stage of her life, became well aware of the firmness that underlay her deputy's soft Southern attractiveness. She is, Mrs. Knauer stated "a deceptive package—behind those good looks, there's a sharp, serious mind."

Among Elizabeth Hanford's concerns in the White House consumer office was the inclusion of a consumer plank in the 1972 Republican party platform. In pursuit of that objective she went up to Capitol Hill and called at the office of Senator Robert Dole of Kansas, who was then chairman of the Republican National Committee. That meeting was the first between Miss Hanford and Dole, who shortly afterward again encountered each other briefly at the Republican National Convention in Miami Beach. Although Dole's first marriage, to the former Phyllis E. Holden, had ended in divorce early in 1972, it was not until 1974 that he and the former Elizabeth Hanford saw each other regularly. They were married on December 6, 1975.

President Richard Nixon had meanwhile, in November 1973, appointed Elizabeth Hanford to a seven-year term on the five-member Federal Trade Commission (FTC), a regulatory agency created to safeguard the American free enterprise system against "being stifled, substantially lessened or fettered by monopoly or restraints on trade, or corrupted by unfair or deceptive trade practices." Its authority extended to many aspects of the country's economy. One of them, consumer interests, Mrs. Dole handled with particular competence as she addressed business and consumer groups and wrote commission opinions on issues as varied as children's television advertising, discrimination in credit opportunities, faulty housing construction, misrepresented automobile fuel-economy tests, deceptive selling by encyclopedia publishers, and abuses in the nursing home industry. She was also credited with leading the commission's efforts to produce broadcast advertisements and readable brochures for consumers on a variety of technical subjects. "The consumer needs a more effective voice in the halls of government," Mrs. Dole told the American Advertising Federation at its 1977 meeting in Washington, adding that business influences exceed "by a long shot, anything I have ever seen on the consumer side."

Designated as a political independent at the time of her appointment to the supposedly nonpartisan FTC, Mrs. Dole was all the more free to approach each issue in terms of the commission's major obligation—to promote competition in American industry. A former FTC staff member who was quoted in the *Congressional Quarterly* (June 6, 1981) recalled that she exhibited "a healthy skepticism about the limits of government regulation."

According to the New York *Times* (August 20, 1976), on the occasion of Mrs. Dole's wedding, someone at the FTC waggishly suggested that an FTC commissioner's marriage to a Senator might constitute "a violation of the nation's antimerger laws." That jest took a serious turn a few months later when Mrs. Dole went on a leave of absence from the FTC to campaign for her husband, who ran in the 1976 Presidential election as the Vice-Presidential running mate of President Gerald R. Ford. Questions then arose about her possible violation of federal conflict-of-interest laws. Mrs.

Dole expressed her desire "to do what's right and proper," and she cleared with White House lawyers before becoming active in the campaign, in which she turned out to have enormous voter appeal. Senator Dole soon labeled her his "Southern strategy." Although President Ford lost out to Jimmy Carter in the November election, he described Mrs. Dole as "a great campaigner" during her grueling coast-to-coast junkets alongside her husband.

The conflict-of-interest issue arose again in early 1979, when Senator Dole waged a short, unsuccessful fight for the Republican Presidential nomination, a campaign in which Mrs. Dole joined him. This time, however, she quickly acknowledged the difficulty of dovetailing her roles as commissoner and campaigner and in March 1979 resigned from the FTC. Calling Mrs. Dole's resignation "a severe loss to the commission," Michael Pertschuk, chairman of the FTC, went on to describe her as "a pillar of competence" and to recognize "a deep debt of gratitude for a job well done" owed to her by the American consumer.

After her husband withdrew from the 1980 race, Mrs. Dole turned her efforts to Ronald Reagan's campaign, serving as chairman of Voters for Reagan-Bush and as a member of the Republican party "truth squad," which targeted alleged misstatements of the Democratic contender, President Carter, and acting as a Reagan adviser on domestic affairs. Following Reagan's victory in November she worked on his transition unit as director of the human studies group. Acknowledged to be "the most visible woman on the Reagan transition team," Mrs. Dole was frequently mentioned as a possible appointee for a Cabinet post in education or commerce, or for a Supreme Court post in the event of a vacancy.

Mrs. Dole became the first woman named to a Reagan Administration post when, on December 20, 1980, the President-elect appointed her assistant to the President for public liaison, a key White House position. Asked about her function during an interview for *Working Woman* (May 1981), she explained, "This office will provide a means for developing a consensus for Administration policies and programs. My role will be to bring together various nongovernmental organizations to meet with the President to develop this consensus." Elizabeth Wehr, who described Reagan's public liaison chief as "part cheerleader, part listening post" in the *Congressional Quarterly* (June 6, 1981), pointed out that Mrs. Dole "has to be careful not to step outside the bounds of a federal law that prohibits federal employees from seeking to influence Congress." But by informing, or educating, constituent groups, the White House liaison office could indirectly pressure members of Congress to pass Administration programs. Operating with characteristic energy and organization from the West Wing of the White House, Mrs. Dole spent most of her first months in office gathering support for the President's economic package, but she soon settled into a busy routine of White House staff briefings, speaking tours, and meetings—more than 300 by mid-June 1981—with business leaders, minority groups, labor unions, political action representatives, and others. "The opportunity to interact with people is . . . my cup of tea," Mrs. Dole said of her work in her conversation with Dorothy Collin of the Chicago *Tribune*. "There is a public-service orientation to this that I enjoy."

By the spring of 1982 the Reagan Administration was seriously concerned about its loss of support from women, the so-called "gender gap" that became clearly revealed in the November 1982 Congressional elections. Although Elizabeth Dole's prominent White House post helped to demonstrate the Administration's commitment to women in high office, some Washington sources reported that she exercised little influence within the elite, all-male staff of top Presidential advisers. Key women's organizations also critized her "silence" about their causes, particularly her seeming abandonment of the Equal Rights Amendment (ERA), which she had previously publicly supported. Mrs. Dole countered that she consulted regularly with key White House officials and had easy access to the President. "I am convinced," she said, "that President Reagan is committed to equal rights for women. He is choosing a different path from ERA." As quoted in the New York *Times* (May 21, 1982), Reagan's chief of staff, James A. Baker 3d, himself dismissed reports that White House insiders did not fully appreciate Mrs. Dole's accomplishments: "Elizabeth has one of the toughest jobs here. She has excellent political judgment and she's extremely bright. We are pleased with the job she's doing."

At a news conference on January 5, 1983 President Reagan announced the nomination of Elizabeth Dole to be Secretary of Transportation, a position she reportedly had sought after Drew Lewis made known his decision to return to private business. Widely interpreted as an Administration move to gain support of women, her appointment was also seen by some Washington observers as a solution to an awkward political situation, in which sometimes she was supporting the President's programs, while Senator Dole, who was a possible Presidential candidate for 1984, was criticizing them on Capitol Hill. The appointment, however, generated cheers in Congress and praise in the press on the basis of Mrs. Dole's own merits. "Mrs. Dole," an editorial in the Washington *Post* (January 7, 1983) noted, "is an accomplished and skilled member of the Administration already, and her legal, managerial, political and government experience should stand her in good stead as head of one of the largest and most diverse of the federal agencies." On January 26 she was received warmly by the Senate Commerce Committee at her confirmation hearing, and she was approved on February 1 by the full Senate in a vote of 97 to 0. On February 7 she was sworn into office by Supreme Court Associate Justice Sandra Day O'Connor.

Almost on the eve of her swearing-in ceremony, Elizabeth Dole had a preview of the kind of problems she would face as Secretary of Transportation when, in reaction to a new federal law increasing gasoline taxes in order to finance bridges, highways, and mass-transit improvements, the nation's independent truckers went on strike, demanding a repeal of a law they maintained would put them out of business. The implementation of the gasoline tax-hike law, with its authorization of a multibillion-dollar expenditure, was, in fact, regarded as one of Secretary Dole's most formidable challenges, as was the modernization of the nation's airspace system, which involved ongoing efforts to resolve problems resulting from the air controllers' strike of August 1981. At her Senate confirmation hearing, moreover, Mrs. Dole spoke of her interest in increased deregulation of transportation, rehabilitation of United States ports and reform of maritime regulations, and in carrying out a "mandate to safeguard human life" through action relating to drunken driving, use of auto seat belts, auto safety, and other matters.

While working in 1972 in the Office of Consumer Affairs, Elizabeth Dole received the Arthur S. Flemming Award for Outstanding Government Service. During that year she also became a member of the North Carolina Consumer Council and of the nominating committee of the American Stock Exchange. She serves at present on the board of trustees of Duke University and the board of advisers for the Duke Business School, on the visiting and advisory committees of Harvard University's John F. Kennedy School of Government, the board of directors of the National Council on the Aging, and the national advisory council of the National Federation of Republican Women.

Complaining that they have been too busy to house hunt, Elizabeth and Robert Dole still live in the apartment in the Watergate complex that he was renting when they married. They have no children, but Senator Dole has a daughter, Robin, from his previous marriage. In a profile for the New York *Times* (December 7, 1980) Judy Klemesrud described Mrs. Dole, who is much admired for her chic grooming, as "one of the most stunning women in Washington—slender, blue-eyed, fair-skinned, with dark hair." Like her husband, she is an early riser and a hard worker, usually putting in a twelve-to-fourteen-hour day. But Mrs. Dole serves on the Washington Opera Board and the Wolf Trap Foundation for the Performing Arts, and she and her husband often enjoy plays and concerts at the John F. Kennedy Center for the Performing Arts. They attend the Foundry Methodist Church in Washington.

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Dunne, John Gregory

May 25, 1932- Novelist; journalist; screenwriter. Address: b. c/o Lynn Nesbit, International Creative Management, 40 W. 57th St., New York City, N.Y. 10019

John Gregory Dunne was a writer of nonfiction reportage best known as "Joan Didion's husband" until, with the encouragement of an editor, he began writing fiction about "nuns and midgets." Dunne realized that his "mother lode" was the tortured sensibility of the urban American Irish Catholic when he was writing his first novel, *Vegas* (1974), a quasi-autobiography set in "a netherworld of losers." With his wickedly keen eye and ear for the colloquial and his mordant sense of humor, he established himself as a distinctive voice in fiction with *True Confessions* (1977), a raunchy novel, in the guise of a hardboiled detective story, about the inbred sense of universal "original sin" that links Irish Catholics of all social classes. He enlarged his portrait of the Catholic "play[ing] life in the dark key" in a sleazy world in *Dutch Shea, Jr.* (1981). Between books, Dunne and his wife wrote the screenplays for *Panic in Needle Park* (1971), *Play It As It Lays* (1972), from Miss Didion's novel of *angst*, and *True Confessions* (1981).

John Gregory Dunne was born on May 25, 1932 in Hartford, Connecticut, the fifth of six children—four sons and two daughters—of Richard Edward Dunne, a surgeon, and Dorothy (Burns) Dunne. As

Dunne is wont to put it, his family had risen "from steerage to suburbia in three generations." He has fond memories of his maternal grandfather, Dominick Francis Burns, who emigrated from Ireland at age ten and became a prosperous grocer and banker in the working-class section of Hartford known as Frog Hollow, then the city's Irish ghetto, now predominantly Hispanic. Although he was once "ashamed of being Irish Catholic," he now realizes that his roots are in Frog Hollow, as he pointed out in an interview conducted by his wife for the Washington *Post* (October 23, 1977): "I get a strong sense of who I am down there. I don't get it in West Hartford, where I actually grew up. I don't get it any place connected with my sort of upper-middle-class Princeton-West Hartford background."

Dunne might not have become a writer had he not stuttered as a child. Terrified of being called on in school, he developed excellence in expressing himself on paper. He also became a keen listener to the speech of others, and a mimic of that speech, accruing skills that contribute to his mastery of dialogue as a writer. Dunne received his preparatory education at Portsmouth (Rhode Island) Priory School, an elite Catholic boarding school attached to the Portsmouth Priory, a Benedictine monastery. From Portsmouth he went to Princeton University, where he received his B.A. degree in 1954. Following two years in the United States Army, he moved to New York City, where he worked for an advertising agency and a major trade magazine before beginning a five-year stint as a staff writer with *Time*, the weekly news magazine.

In New York Dunne met Joan Didion, a native of Sacramento, California who was writing merchandising and promotional copy and editing features at *Vogue* magazine. After five years of close friendship, the two moved into an apartment together in 1963, and they married a year later. In April 1964, three months after their marriage, the couple took tentative leave from their jobs to visit Southern California. Dunne became "an instant Westerner," and they decided to remain in Los Angeles and make their living by free-lance writing. "Even then you could see free-lance markets for writers shrinking," Martin Kasindorf quoted Dunne as saying in the *Saturday Review* (April 1982). "We certainly hoped there would be that other outlet [screenwriting]."

Their first year in California was a lean one, during which they earned a combined total of $7,000. Later they won contracts for eight long nonfiction stories a year, and during the last two years of publication of the old *Saturday Evening Post*, from 1967 to 1969, they wrote the column "Points West" for the magazine, spelling each other in alternate issues. Miss Didion's reputation as a brooding, laconic essayist was clinched with the publication in 1968 of her collection *Slouching Towards Bethlehem*.

In one of his *Saturday Evening Post* articles, Dunne brought to national attention the grape-pickers' strike led by the Chicano labor leader César Chávez in Delano, California. He expanded the article into *Delano: The Story of the California Grape Strike* (Farrar, Straus, 1967), the first of many books written on the subject. It was also, in the opinion of many, the best of the lot, distinguished for its spare, quiet literary style, its coherent narration of a complex story, its combination of sympathy for the workers and fairness toward the growers, and its realism, especially in the recreating of remembered conversation.

Dunne's ear for the spoken word was even more evident in his second book, *The Studio* (Farrar, Straus, 1969), probably the most intimate, detailed, and accurate report on the workings of a major motion-picture studio ever written. To write *The Studio*, Dunne spent a year observing and interviewing behind the scenes at Twentieth Century-Fox with the permission and cooperation of Richard Zanuck, the studio's head of production. The result was entertaining and often hilarious, especially in the description of the making of the multimillion-dollar fiasco *Doctor Dolittle*, but the real contribution of *The Studio* lay, as Paul D. Zimmerman observed in *Newsweek* (May 12, 1969), "in its nicely honed portrait of the movie ethos, that Gothic mixture of greed, hypocrisy, shrewd calculation, mad hoopla, and boundless optimism."

Reading over *The Studio* eight years after its publication, Dunne was surprised to find himself liking it, because "it wasn't any fun to write . . . it was just sort of patchwork." Consenting to its publication with reluctance, he had refused even to read the galleys, a chore his wife did for him. The experience initiated a seventeen-month writer's block. Under contract to Random House to write a similar book on Las Vegas, he moved into a residential motel in the Nevada gambling city but couldn't bring himself to repeat the onerous task of "taking notes and typing them" as he did for *The Studio*. Finally, he "realized the solution: [he] would just make it all up," using everything, including his depression, as grist for a novel. Thus, he began: "In the summer of my nervous breakdown, I went to live in Las Vegas, Clark County, Nevada," and from that opening line flowed the gritty story of an unhappy, disoriented man and the prostitutes, pimps, drifters, and other hopeless types he meets amidst Las Vegas' tawdry tinsel. Because the publisher wanted a book of nonfiction and Dunne had written a novel, they compromised on the title page, calling the book *Vegas: A Memoir of a Dark Season* (1974). The title, suggesting autobiography, confused book buyers and limited the sales of what Jonathan Yardley described in the New York *Times Book Review* (February 3, 1974) as "a fine, wry, perceptive, graceful book that does as much for the dark side of the American funhouse as Hunter Thompson's *Fear and Loathing in Las Vegas* did for the manic side."

Miss Didion and Dunne's first cinematic collaboration was the screenplay for the Cannes Film Festival award-winning *Panic in Needle Park* (Twentieth Century-Fox, 1971), coproduced by Dunne's brother Dominick. That low-budget, fictive adaptation of James Miel's nonfictional book about the frenetic effect of a drug shortage on a community of addicts on Manhattan's Upper West Side was summed up by Dunne as "Romeo and Juliet on junk." Their second collaboration—again with Dominick Dunne as a producer—was the adaptation of Miss Didion's 1970 novel *Play It As It Lays* (Universal, 1972). In that deliberately disjointed film, directed by Frank Perry, Tuesday Weld played Maria Wyeth, a second-rate movie actress aimlessly driving the freeways of Southern California in her Corvette, keeping a precarious grasp on life and reality despite the institutionalization of her brain-damaged daughter, the suicide of her best friend, and adulterous affairs with sadists and other decadents. Although they worked only on the early drafts of the 1976 remake of *A Star Is Born* (Warner Brothers) and had nothing to do with the final screenplay, Dunne and Miss Didion shared in the considerable profits of that film."It made us a fortune," Dunne said, as quoted by Martin Kasindorf in the *Saturday Review*. "We got a piece of the music, too. I don't know how."

Dunne began thinking about his third book, *True Confessions* (Dutton, 1977) when he "was in the middle of *Vegas*," as he recounted in an interview with Jerry Tallmer of the New York *Post* (November 5, 1977): "Part of *Vegas* was about my Irish Catholic background. I realized: this is it, the mother lode I'd never really mined before—not *terra incognita* but something that was mapped in my mind." That realization came together with something he read in a newspaper about the gory, unsolved Dahlia murder case, in which the bisected body of a young woman of easy virtue was found in different parts of a vacant lot in Los Angeles in 1947. "I thought . . . what if a book were propelled by a murder in which the solution of the murder is irrelevant? And if I paid no attention to the victim and none whatsoever to the murderer? So I had the Catholic thing and I had that [the murder as plot impetus]."

In its gutter talk and morbid, relentless attention to seamy detail, *True Confessions* was superficially reminiscent of the detective fiction of Raymond Chandler. The whodunit aspect, however, was virtually an abstraction, a guise under which Dunne told an elliptical moral tale about the complex psychological and emotional relationship between the Irish-American Spellacy brothers: Tom, a self-hating, destructively short-tempered Los Angeles homicide detective investigating the sex murder, and Des, a young priest on the rise, already a monsignor and chancellor of the Archdiocese of Los Angeles and looking forward to a bishopric, not without some qualms about the balance he must maintain between piety and worldly practicality in his forte, fundraising. Involved in the confrontation between the two brothers is a third character, Jack Amsterdam, a former mobster and whoremaster (Tom Spellacy was once a "bag man" for him), now a respected building contractor and a financial pillar of the archdiocese. Reformed and ashamed of his past, Detective Tom seethes with monomaniacal moral rage against the weakness and corruption he sees all around him, including the relatively innocent wheeling and dealing of his brother, the ecclesiastical power broker. When Monsignor Des opposes Tom's effort to pin the murder on Amsterdam, Tom breaks the case publicly in such a way as to ruin the careers of both his brother and Amsterdam. In the Washington *Post* interview with her husband, Joan Didion described the book as "almost a *tableau vivant* of venality." Dunne agreed: "I guess that's basically my view of life. Man is imperfect. That's Catholic."

Despite its frequent flashes of black humor, *True Confessions* is a sad novel, an elegy to lost innocence, but it is not hopelessly pessimistic. While the characters are pervasively flawed by what theologians call original sin, none is beyond the possibility of redemption, so graceful is the mantle of humanity Dunne has laid on them, as Benjamin Stein observed in the *National Review* (December 9, 1977): "This is the first bloom of detective theology, and a fine flower." Appraising Dunne as having "reached a brilliant level of literary craftsmanship," Stein cited, for example, his use of ethnic dialect, his "ear for the ridiculous and the revealing," and his lyric gift for recreating "the poetry of certain conversational moments." Other reviewers found *True Confessions* to be "lively," "powerful," "provocative," "compelling," and full of "energy" and "substance," although some critics wearied of a "canvas overcrowded with distracting vignettes of scheming priests and laymen" and "too much smart banter, too much plot, too much gratuitous weirdness, too much cuteness." The book has sold more than 50,000 hardback copies and 1,000,000 paperbacks.

Reaction to the screen version of *True Confessions* (United Artists, 1981), written by Dunne and his wife and directed by Ulu Grosbard, was divided. Some critics, seeing the film as an unsuccessful cross between *Chinatown* and an Irish *Godfather*, were depressed by its relentless grimness, its concentration on the sordid and the squalid, on morgues and brothels, and a few saw Miss Didion's hand in what they considered the sluggishness and vagueness of the screenplay. Others regarded the tapestried script as an actor's dream, vibrant with suppressed passion. "It sometimes reaches for its effects," Vincent Canby observed in his New York *Times* review (September 25, 1981), "but there's not a foolish line in it, nor a bland character." Widely hailed as one of the most brilliant brother acts in motion-picture history was the subtle, tense interplay between Robert Duvall as the feisty, angry Detective Tom and Robert De Niro as the constricted Monsignor Des, siblings congenitally incapable of expressing fraternal love.

Thirty-three personal essays and other nonfiction pieces by Dunne, originally published in the *Saturday Evening Post*, *Esquire*, the *Atlantic*, and other magazines were brought together in the uneven collection *Quintana and Friends* (Dutton, 1978), the title article of which was about the experience of being an adoptive father. Dunne became an habitué of the Santa Monica Courthouse when gathering the technical legal information he needed for his most ambitious work of fiction, the labyrinthine *Dutch Shea, Jr.* (Simon & Schuster, 1982). That novel was a dazzling gallery of bravura episodes, virtuoso renderings of the idiom of the fringe world of pimps, prostitutes, pushers, and mobsters, and brilliant characterizations, from rogue lawyers to psychopaths. The protagonist is an externally bright and witty but internally despondent Irish-American criminal lawyer oppressed by his sense of "the taint on human nature" and the impurity of the human condition. Obsessed with lost honor—his lawyer father, convicted of embezzlement, committed suicide in jail; his wife has cuckolded him—he successfully suppresses his shame and guilt ("the shards of memory") until the death of his adopted daughter by a random act of terrorist violence sends him into suicidal depression. Dunne dedicated the book to his grandfather and to his brother Stephen, who committed suicide while the book was in progress. "I had never thought much about suicide until Stephen . . . ," he told Digby Diehl in an interview for the Chicago *Tribune* (May 2, 1982). "It was just a plot point in the book until his death forced me to think about suicide—a lot. I thought about how you can get caught up in a vortex of depression. In the book, Dutch is trying not to kill himself, but all the things in his life conspire to send him down into that vortex."

Some critics, citing what they considered its limp pace and its overkill of grotesqueries and scurrilous jokes and one-liners, regarded *Dutch Shea, Jr.* as not quite the top of Dunne's form, although still better than most other novelists at their best. "They're a vivid bunch, these wits and butts, each in his own way," George Stade wrote of the characters in *Dutch Shea, Jr.* in the New York *Times Book Review* (March 28, 1982). "Each has his own manner of speaking. And the talk, as in everything Mr. Dunne writes, is music to the ear and truer than true to life." Stade considered "the shapely yet elaborate plot," like the characters and the dialogue, as something to be enjoyed for its own sake rather than for any implications of benevolent providence, inscrutable fate, or the absurdity of existence. "Very shyly, the coils and recoils of the plot just manage to imply a slow return of the repressed, as in life [and assert] an exhilarating mastery in the face of gratuitious risk, as with trapeze artists. That's enough for me."

Having in his previous fiction depicted American Irish Catholics at the level of the city street, the police precinct, the political arena, and the big-city chancery office, Dunne is now working on a novel about rich Catholics, those assimilated into the social register. It is tentatively titled "The Red, White, and Blue." Essential to his process of creation are the file boxes in which he habitually stores odd bits of information—the odder the better—culled from sources ranging from *Soldier of Fortune* magazine to bizarre news clippings mailed him by friends.

Dunne and Miss Didion consider their screenwriting a welcome and lucrative break from their basic work, the writing of books. "It's not writing," Dunne pointed out to Digby Diehl in the Chicago *Tribune* interview, "but it can be fun." Part of the fun is the Hollywood social circuit—where they are a "celebrity catch"—although they devote less time to socializing than they once did. Every Sunday night they go to Norman Lear's house, a few blocks from theirs, for the private screening of a double feature. Mel Brooks, Carl Reiner, and Anne Bancroft are among the other regulars at "Loew's Lear." Among the Dunnes' other friends are writers Calvin Trillin, John McPhee, and Josh Greenfield and film director Tony Richardson. For vacations, the Dunnes usually go to Hawaii.

John Gregory Dunne lives with his wife and their adopted daughter, Quintana Roo (named after a territory in Yucatan) in the exclusive Brentwood neighborhood on the west side of Los Angeles. Dunne rises at 6:00 or 6:30 and, after an exercise walk and breakfast, writes (on an IBM Electronic 75 typewriter) until early afternoon. He and Miss Didion, who have separate studies on the second floor of their home, consult and edit each other through every stage of their works-in-progress. References to their marriage in their books—especially in Miss Didion's pained confessionals—have on occasion led readers to infer that their conjugal union was shaky. Actually, it seems as stable as any marriage can be. Dunne describes it as "normal . . . a day at a time . . . fifteen years of good days and three years of bad days . . . a terrific ratio." "For depressed people," Digby Diehl observed in his article in the Chicago *Tribune*, "they certainly laugh a lot."

As he explained to Jerry Tallmer of the New York *Post*, Dunne began to put himself in his novels, alongside people he knows, because of an "occasional absence of charity" he recognized in himself: "If I exposed my own mosaic of petty treasons, perhaps the people I was writing about would have less reason to complain." He has been described by interviewers as "a sensitive, decent, gregarious sort of fellow" who usually dresses in a "preppy" style, with an open collar and color-coordinated sweaters, and has a "quick" temper, an "uproarious" laugh, and, occasionally, a hint of his childhood stammer, to avoid which he sometimes resorts to "circumlocution." Dunne describes himself as, "not a practising Catholic," but an "avowed one." "Once a Catholic, always a Catholic," he explained to Digby Diehl, applying to himself what he had written about Dutch Shea, Jr.: "'In general, he felt about God as he felt about the Kennedy assassination conspiracy theories: he was willing to believe.' I am willing to believe . . . and hedge my bets."

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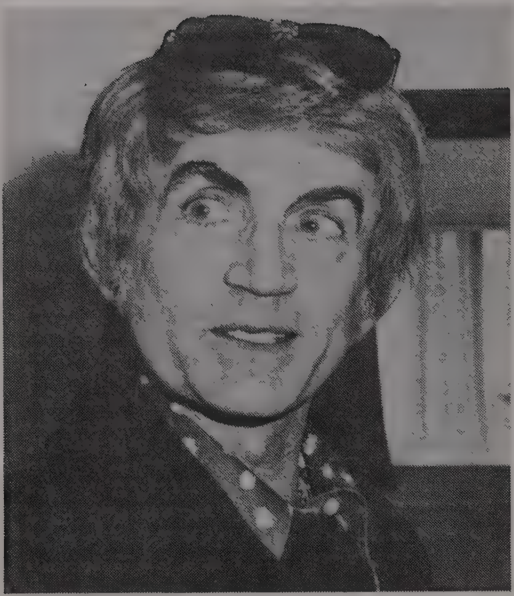

Edwards, Blake

July 26, 1922– Film director; film writer; film producer. Address: c/o Directors Guild of America, 7950 West Sunset Blvd., Hollywood, Calif. 90046

The sight gag, the pratfall, and other hallmarks of silent film comedy might have become a lost art if it were not for the continuing efforts of the writer-director Blake Edwards, who in his *Pink Panther* films and in such artful blends of satire and slapstick as *10* and *S.O.B.* has revitalized old forms. When *Victor/Victoria* was released in 1982, critics hailed the film as his crowning achievement and admitted him into the select company of Preston Sturges, Billy Wilder, and other great Hollywood farceurs.

Blake Edwards was born in Tulsa, Oklahoma on July 26, 1922. When he was about three years old, his mother remarried and he moved with her to California, where his stepfather, Jack McEdward, worked as a Hollywood production manager. There he grew up, spending much of his childhood on film sets. After he graduated from Beverly Hills High School, he entered the motion picture industry as an actor with a small part in the 1942 Twentieth Century-Fox release *Ten Gentlemen from West Point.* In 1944 he returned to that studio to play a supporting role in *In the Meantime, Darling,* which Otto Preminger directed, and in the same year portrayed a young man wrongfully branded a murderer in *Marshal of Reno,* an entry in the "Red Ryder" series at Republic.

Following a tour of duty with the United States Coast Guard during World War II, Edwards and a friend, John Champion, collaborated on the script for a Western film, *Panhandle,* that they hoped to produce. Edwards negotiated a deal with the Poverty Row studio known as Monogram Pictures, which refused to finance the venture, but agreed to distribute the finished product. To cover its $400, 000 budget, Champion volunteered the assets in his trust fund, and in the fall of 1947, with the second-string cowboy star Rod Cameron in the lead and with Edwards in the brief but conspicuous part of a callow gunslinger, *Panhandle* went before the cameras. In *Movies on TV,* a compendium of capsule reviews, Stephen H. Scheuer categorizes the picture as a superior "actionfull oats opera."

Edwards then wrote a Grade B prizefight drama entitled *Leather Gloves,* which Columbia relegated to the bottom half of double bills; in New York City it was paired with *The Loves of Carmen,* a Rita Hayworth vehicle that was generally conceded to be among the "ten worst" films of 1948. But *Leather Gloves,* in which Edwards again had a minor role, has a special significance because it began his long association with the director Richard Quine. Turning to radio in 1949, Edwards created the NBC series *Richard Diamond, Private Detective* for Dick Powell. With John Champion as his collaborator, he then wrote and produced *Stampede,* another Western starring Rod Cameron, for Allied Artists (1949).

While continuing to contribute radio scripts to the *Richard Diamond* series, Edwards was dreaming up exploits for the insurance investigator-hero of *Yours Truly, Johnny Dollar* and feats of law enforcement for the San Francisco cops in *The Lineup,* which CBS introduced to radio listeners in 1950. A couple of years later, he began to write material for the economy-class films that Richard Quine directed at Columbia. With titles like *Sound Off, All Ashore,* and *Cruisin' Down the River,* they were insubstantial comedies-with-music that traded on the filmgoer's affection for such stars as Mickey Rooney and Dick Haymes.

But *Drive a Crooked Road* (1954), a melodrama about an undersized racing car driver whose infatuation with a beautiful woman leads to his involvement in a robbery scheme, represented a distinct departure from such escapist films. Thanks to Quine's brisk direction, Edwards' understated script, and Mickey Rooney's performance, *Drive a Crooked Road* became a genuine "sleeper," and prompted Columbia executives to hire Quine and Edwards for their musical remake of the 1942 comedy hit *My Sister Eileen.* The bigger budget and longer shooting schedule allotted to the reincarnation of *My Sister Eileen* did not, however, compensate for the lack of inspiration in a film that on its release in 1955 was more notable, according to one critic, for its "dogged energy" than for its "bubbling gaiety."

Columbia then installed Blake Edwards in its B-picture unit, assigning him the chore of writing and directing two vehicles for the singer Frankie Laine, *Bring Your Smile Along* in 1955 and *He Laughed Last* in 1956, both of which Edwards would prefer to forget. It was not until 1957, when Universal hired him to put Tony Curtis through his paces in *Mister Cory,* that he had a chance to do a movie of any consequence. The story of an ambitious youth from the Chicago slums who becomes a big-time gambler, *Mister Cory* established Blake Edwards as a promising writer and director.

That promise was partially fulfilled with *This Happy Feeling* (Universal 1958), a romantic comedy starring Debbie Reynolds and Curt Jurgens that was based on F. Hugh Herbert's Broadway hit *For Love or Money*; critics praised Edwards not only for the skill with which he adapted the play for the screen but also for his deft direction. With the premiere on September 22, 1958 of the *Peter Gunn* series on NBC-TV, Edwards was commended by television critics for his use of jazz-flavored background music by Henry Mancini and for his creation of a detective whose worldly wisdom, impeccable tailoring, and dry sense of humor set him apart from the medium's other private eyes. *Peter Gunn* soon generated a host of imitators.

Wanting to keep Edwards on its staff, Universal signed him in 1959 to direct two military service comedies, *The Perfect Furlough* and *Operation Petticoat*. He was no stranger to the genre, having collaborated in 1957 with Arthur Carter and Jed Harris on the script for Columbia's successful Army farce *Operation Mad Ball*. Edwards approached his Universal assignments with the confidence of an old pro and produced results at the box office that were gratifying to the studio, especially *Operation Petticoat*, costarring Cary Grant and Tony Curtis.

After launching his TV series *Mr. Lucky* in October 1959, Edwards accepted a bid from Twentieth Century-Fox to direct Bing Crosby in *High Time*, a labored parody of the college musicals that had enchanted audiences of an earlier generation. Edwards somehow managed to lend *High Time* a semblance of life for the more sophisticated and demanding filmgoers of 1960. In October 1960 Edwards resurrected for NBC television the character of Willie Dante, a cardsharp turned nightclub owner, that he had originally created for Dick Powell and *Four Star Playhouse* during the 1950's. As played by Howard Duff, Willie Dante failed to inspire viewer interest, and *Dante's Inferno* was canceled after a six-month run.

In *Breakfast at Tiffany's* (Paramount, 1961), his next project, Edwards began a stylistic practice that would distinguish much of his later work. He deliberately mixed widely different moods, thus defying the patterns of strict continuity that Hollywood held sacred, and transformed Truman Capote's novella about an amoral Manhattan playgirl into an entertainment palatable to the general public. Although he remained faithful to George Axelrod's script, he undercut much of its cynicism by alternating the narrative tone with swatches of broad comedy that were his own invention. As engineered by Edwards, that sudden shifting of emotional gears appeared to heighten the pleasure of audiences instead of discomfiting them, and *Breakfast at Tiffany's* was a solid hit.

Having decided that Edwards specialized in froth, American movie critics were agreeably surprised in 1962 when he directed Columbia's *Experiment in Terror*, a nerve-jangling police thriller that was photographed in black and white on San Francisco locations. Later in the year he returned to comedy with his script for Columbia's *The Notorious Landlady*, on which he collaborated with Larry Gelbart. Reviewers agreed that Kim Novak, Jack Lemmon, and Fred Astaire were defeated by the strained whimsy of the screenplay. For television in 1962 Edwards both wrote and directed *The Boston Terrier*, a pilot film that was shown by NBC as a segment of the *Dick Powell Theater*.

Like *Experiment in Terror*, but tapping a darker vein, *Days of Wine and Roses* (Warners, 1962), confirmed Edwards' mastery of serious material. For their performances as the personable young married couple who descend into the hell of alcoholism, Jack Lemmon and Lee Remick were nominated for academy awards in the categories of best actor and best actress. But Edwards' admirers were disappointed the following year with the release of *Soldier in the Rain* (Allied Artists, 1963), since they felt that his adaptation, on which he collaborated with Maurice Richlin, of the William Goldman novel had been mishandled by the director Ralph Nelson.

The next Edwards-Richlin script collaboration, for *The Pink Panther* (United Artists, 1964), which Edwards also directed, produced far more felicitious results. A *Variety* critic (January 15, 1964) anticipated the consensus of later reviews when he observed: "The whole luscious affair defies mental probing. And it is delivered with such an impudent, tongue-in-cheek elegance by Blake Edwards. . . that there is no inclination to brood over the occasional lapses." A box-office goldmine because of the inspired casting of Peter Sellers as the bumbling French police inspector, Clouseau, the film led the jubilant United Artists executives to rush a sequel, *A Shot in the Dark*, into release only six months later. Blake Edwards was again hired to provide both direction and script.

Blake Edwards now found himself viewed as a "hot" property in Hollywood, but during the ensuing decade he seemed to flounder, with his films eliciting mixed critical response and with his audiences dwindling. *The Great Race* (Warners, 1965), a spectacular homage to the comedians of the silent film, was praised for its air of amiability and for its fidelity to period detail, but downgraded for its excessive length and extravagance. *What Did You Do in the War, Daddy?* (United Artists, 1966) similarly divided the critics, some of whom deplored its bad taste, while others applauded its hilarity. And when Paramount released *Gunn* in 1967, with Craig Stevens reprising his television characterization for the big screen, the film evoked widely divergent critical reaction.

Edwards' *The Party* (United Artists, 1968), a well-intentioned but overlong comedy about an Indian actor, played by Peter Sellers, who ruins a Hollywood party, received similar treatment at the hands of the critics. His *Darling Lili* (Paramount,

1970) starred Julie Andrews in a lavish musical that jumbled together a World War I aviation epic, a bedroom farce, and an espionage story. It performed so dismally at the box office that one Hollywood wag referred to it as "the film that put the nails in Paramount's coffin." Since he was deeply involved in the enterprise as writer, director, and coproducer, Edwards was discouraged by the failure of *The Wild Rovers* (MGM, 1971), which teamed William Holden and Ryan O'Neal in an eclectic Western about an aging cowboy who attempts a bank caper. He charged that the studio had prevailed on him to cut out several scenes from his "Greek tragedy about two cowboys," converting what he had intended to be a "Rolls-Royce" into a "pick-up truck."

Although MGM executives had promised not to tamper with *The Carey Treatment* (1972), his next directing assignment, Edwards soon found himself plagued by so much front-office interference that he left the production as soon as the principal photography was completed. He told the press that MGM was a place where "no one with any integrity or ability can possibly function," and tried unsuccessfully to have his name removed from the credits. To this day he has avoided seeing *The Carey Treatment*—a thriller about a doctor looking into the case of a girl who dies during an abortion—even though it received a number of favorable notices.

Reconciled to earning a living from scriptwriting alone, Edwards left Hollywood with his wife, Julie Andrews, for self-imposed exile in Europe. Hoping to provide her with a worthy showcase for her talents, he allowed himself to be talked into writing and directing *The Tamarind Seed* for Avco-Embassy. But when it was released in 1974 the majority of critics pummeled the bland Cold War spy caper about the romance between an affluent British widow vacationing in Barbados and a Russian military attaché. They lamented the absence of Edwards' customary touches of bizarre humor and found Julie Andrews deficient in the sexuality demanded by the role.

Not until *Return of the Pink Panther* (United Artists, 1974), which he produced, directed, and coauthored, did Edwards recover his former privileged status with reviewers, but even more important was the change in the attitude of audiences, who responded more enthusiastically than ever before to the antics of the language-fracturing Inspector Clouseau as played by Peter Sellers. Yielding to popular demand, Edwards and Sellers pooled their comic resources for two further explorations of Clouseau's endearing obtuseness: *The Pink Panther Strikes Again* (1976) and *Revenge of the Pink Panther* (1978), both United Artists releases. Each Panther film outdistanced its predecessor at the box office, with *Revenge of the Pink Panther* ranking tenth on *Variety*'s list of the highest-grossing films of 1978.

With his commercial viability certified by his made-in-Europe *Pink Panther* sequels, Hollywood executives beckoned Blake Edwards back. Assured by the officials of the newly formed company, Orion Pictures, that his control of creative factors would be absolute, he signed a contract to develop and direct three properties for release through Warner Brothers. Eventually, owing to a breach of faith on the part of Orion, just one of the trio, *10*, reached the screen, but the film brought Edwards the best critical notices he had earned up to that time and the first to acknowledge that he had matured over the years into an authentic *auteur*.

The story of a pop music composer's struggle to cope with his midlife sexual crisis, *10* starred Dudley Moore as the menopausal male and Julie Andrews as his acidulous inamorata. In his *Newsweek* review (October 15, 1979) David Ansen pointed out that *10* is "a movie as personal, in its way, as *Apocalypse Now*." He added: "Edwards provides the side-splitting slapstick one expects . . . but he gives us something more: an introspective, bittersweet comedy about a man whose voyeurism prevents him from seeing himself." "This," Ansen concluded, "is the sort of classical Hollywood comedy that will still look good in thirty years." Because *10* was a huge crowd-pleaser, Edwards easily found funding for his next production, *S.O.B.* (Paramount, 1981), costarring Julie Andrews and Robert Preston, in which he painted a savagely satirical portrait of "Tinseltown" and its inhabitants. Vincent Canby of the New York *Times* (July 1, 1981) relished Edwards' "unbridled, undisguised misanthropy," and *Time* magazine's Richard Schickel (July 13, 1981) regarded *S.O.B.* as "powerfully vicious and powerfully funny."

In *Victor/Victoria* (MGM, 1982), his opulent remake of a 1933 German film, Edwards again paired Julie Andrews with Robert Preston. As an out-of-work soprano in Depression-era Paris, Julie Andrews suggested to one critic "a sort of fresh-air version of Marlene Dietrich"; as Toddy, a homosexual nightclub entertainer who comes up with the outrageous notion that she pose as a female impersonator on the cabaret circuit, Preston contributed a complex and profound characterization that somehow also managed to be funny. Written, directed, and coproduced by Edwards, *Victor/Victoria* was hailed as the best American film farce since *Some Like It Hot*, and one reviewer quipped that "the only depressing thing about it is the suspicion that Mr. Edwards is going to have a terrible time trying to top it." A remake of an earlier François Truffaut film with the same title, Edwards' newest movie, *The Man Who Loved Women*, with Burt Reynolds as a sculptor in the throes of a midlife crisis and with Julie Andrews as his sympathetic psychiatrist, was scheduled for release late in 1983.

Blake Edwards, who is six feet tall and gray haired, has such abundant vitality that he gives the impression of being much younger than his years. He is a practitioner of yoga and judo, an avid reader of mystery stories, and an aficionado of jazz. To a *Rolling Stone* interviewer (August 6, 1981) he seemed "a sensitive, volatile, mercurial man, easily wounded and quick to anger." By his first wife, Patricia, from whom he was divorced in 1967 after fourteen years of marriage, Edwards has a daughter, Jennifer, and a son, Geoffrey. He and his second wife, Julie Andrews, whom he married in 1969, are the adoptive parents of two Vietnamese orphans, Amy Leigh and Joanna Lynn. Although the couple still own houses in California, they look upon the chalet they bought in Gstaad, Switzerland as their principal home. In February 1982 Edwards began work on *Trail of the Pink Panther*, a compilation of choice outtakes from the celebrated series.

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Edwards, (W.) Don(lon)

Jan 6, 1915- United States Representative from California. Address: b. 2307 Rayburn House Office Building, Washington, D.C. 20515; 1625 The Alameda, San Jose, Calif. 95126

California's Democratic Congressional delegation has as its present chairman Representative Don Edwards, a title company executive from San Jose who during his twenty years in the House has come to be recognized as the protector of civil liberties. The chairman since 1971 of the Judiciary Committee's subcommittee on civil and constitutional rights, he has been in a position to hold hearings on some of the most sensitive and controversial bills that have been considered in Congress and to supervise their progress through the legislative process. His use of the extensive powers of the subcommittee has made him one of the most effective liberal members of the House. Besides staunchly defending the right of women and of racial minorities to have equal access to the opportunities of American society, Edwards has resisted the efforts of groups like the Moral Majority to impose their values on the nation through legislative action and constitutional change. And he has fought to limit the government's right to pry into the private lives of the citizenry and to limit the expression of dissident political views.

W. Donlon Edwards was born in San Jose, California on January 6, 1915 to Leonard P. and Clara (Donlon) Edwards. He was educated in the local public schools and earned his B.A. degree from Stanford University in 1936. After studying for two years at the Stanford Law School, Edwards received his LL.B. degree, in 1938. The following year he passed the California bar examination. He worked as a special agent for the Federal Bureau of Investigation in 1940-41 before going on active duty with the United States Navy Reserve. Later in World War II he served as an intelligence officer and gunnery officer in the South Pacific, attaining the rank of lieutenant by the time of his return to civilian life in 1945.

After the war Edwards was employed, from 1946 to 1950, as executive vice-president of the San Jose Abstract & Title Insurance Company. In 1950 he founded the Valley Title company, which he headed as president. His firm was the only one of its kind in San Jose and surrounding Santa Clara County during the period of remarkable growth that increased the area's population from 290,000 in 1950 to 1,1000,000 in 1970. Throughout his years in Congress he has retained his ties with the business, which had made him a wealthy man. According to his 1980 financial disclosure, Edwards draws a salary of $8,600 as the director of Valley Title, earns between $15,001 and $50,000 in dividends from the company, and owns over $250,000 of its stock. He also holds over $250,000 in stock in the Valley Investment Company.

As his business prospered Edwards became more politically engaged. His parents had been conservative Republicans, but after World War II he felt that the G.O.P. was not sufficiently interested in the international cooperation needed to preserve world peace. At the age of thirty-five he officially became a Democrat. In the postwar period he also joined a variety of liberal organizations, including the United World Federalists, the National Association for the Advancement of Colored People, the American Civil Liberties Union, and the Americans for Democratic Action.

A postcensus adjustment of Congressional boundary lines that put his home in a newly formed Ninth District precipitated Edwards' decision to make his first run for public office in 1962. Although his opponents in the Democratic primary that year were more politically experienced than he was, they dissipated their advantage in attacks on each other, with the result that the newcomer won a 726-vote victory over his nearest rival, Mayor John Stevenson of Fremont. Securing the nomination was tantamount to election in the heavily Democratic district, and Edwards took 66 percent of the votes in his autumn race against the Republicans' James Francis Donovan.

Congressman Edwards has won reelection ten consecutive times. Since 1975, when the reapportionment based on the 1970 census took effect, he has represented the Tenth Congressional District. His constituency, situated at the southeastern end of San Francisco Bay, is divided between Alameda and Santa Clara counties. It is solidly blue-collar territory, including the automotive manufacturing centers of Fremont and Newark and the eastern half of San Jose. The district has the largest Mexican-American population in the Bay area, with fully one-quarter of its population Hispanic. Encountering little opposition in his races, Edwards has taken more than 70 percent of the vote on three occasions and has fallen below the 60 percent mark only once. In 1980 he successfully resisted the conservative trend that brought Ronald Reagan a majority in the Tenth District, and in 1982 the Congressman defeated his Republican challenger, Bob Herriott, by more than 35,000 votes.

During his tenure in Congress Edwards has been one of the House's most liberal members. He was an early and persistent opponent of the Vietnam War and, despite his district's economic interest in defense contracting, has been critical of military spending. He favors a delay in the production of the MX missile and the adoption of a mutually verifiable moratorium on the development and deployment of nuclear weapons. He is also an opponent of draft registration. A longtime proponent of federal social welfare programs, in recent months he has voted against President Reagan's efforts to cut expenditures for social security, the food stamp program, and the enforcement of occupational health and safety regulations. In accordance with his strong record as an environmentalist, in 1968 he introduced the legislation that in 1972 created the 21,000-acre South San Francisco Bay National Wildlife Refuge.

If past performance is a sound indicator, more than nine times out of ten Edwards will be found in the ranks of those opposed to the conservative coalition of Republicans and Southern Democrats. The Congressman, who served as the national chairman of the Americans for Democratic Action in 1965, has only twice received ratings below 90 percent from that group; his score for 1980, as for several earlier years, was 100 percent. The Committee on Political Education of the AFL-CIO has also accorded Edwards consistently high ratings, while the conservative Americans for Constitutional Action has never given his a score as high as 20, and the National Security Institute marked him at zero in 1980.

The struggle to remove discrimination from American society has been the focus of Edwards' most sustained legislative efforts. For him the movements against sexism and racism are two sides of the same endeavor. In 1971 he guided from his Judiciary subcommittee through the Congress a proposed constitutional amendment stating that "equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex." Later, when it became clear that the required three-quarters of the states would not ratify the Equal Rights Amendment within the seven years allotted by the enabling legislation, Edwards lamented that "to be shot down on this simple and fundamental issue would not be good for the health of the country." With great political skill and a willingness to risk the displeasure of colleagues who hoped to sidestep a disruptive issue, Edwards in 1978 pushed through his subcommittee and the Congress a thirty-nine-month extension of the ratification deadline. The period of grace, however, proved to be of no avail, and the ERA failed to win approval by June 30, 1983.

In regard to racial minorities Edwards' main legislative effort has been in the area of voting rights. To become more familiar with the issues, he accompanied one of his sons on a mission to Mississippi during the height of the civil rights turmoil of the mid-1960's, and he vigorously backed the Voting Rights Act of 1965, which committed the federal government to preventing abuses in states that had a history of turning blacks away from the ballot box. A few years later Edwards resisted efforts by the Administration of President Richard Nixon to dilute the provisions of the law. In 1975 he guided through the Congress a seven-year extension of the voting rights legislation, and in 1982 he was the chief sponsor of a bill that added another twenty-five years to the life of the act and was instrumental in its passage.

Representative Edwards' second major civil rights initiative has involved equal access to housing. Three years after the passage of the Fair Housing Act of 1968 his subcommittee opened hearings on ways to strengthen the law. Finally, in 1980, after nine years of effort, he was able to bring out of the Judiciary Committee a bill giving the Department of Housing and Urban Development the power to bring lawsuits against persons accused of discriminating on the basis of race in the sale or rental of housing. With strong support from President Jimmy Carter, who called the measure "the most critical piece of civil rights legislation before the Congress in years," Edwards guided the bill to a 310-95 vote victory in the House. The proposal, however, failed in the Senate when its advocates proved unable to break a filibuster by Republicans Orrin Hatch of Utah and Strom Thurmond of South Carolina.

Several of Edwards' most important and controversial accomplishments in the fields of civil and personal rights have been based on his ability, as chairman of the subcommittee on constitutional and civil rights, to impede the progress of legislation. In 1979 he temporarily bottled up a proposed constitutional amendment to outlaw school busing for the purpose of racial integration. When supporters of the measure eventually managed to bring it before the full House by means of a discharge petition, Edwards was able to convince a majority of his colleagues that a constitutional amendment was too grave a solution to the busing problem. Likewise, he has declined to hold hearings on antibusing legislation of the kind passed in 1982 by the Senate. Arguing that "every member should use the rules any way he can," he has also slowed the conservative bloc's attempts to advance constitutional amendments designed to authorize prayer in public schools, require balanced federal budgets, and ban abortions. "A big majority of the House," he has maintained, "doesn't want to face these irrelevant issued. Most members want to deal with the vital problems facing the country—world peace, jobs, housing."

Throughout the 1970's Edwards fought to keep the federal government within what he believed to be the constitutional limits of its powers. He was bitterly critical of President Richard Nixon and was one of eight representatives on the thirty-eight-member House Judiciary Committee to vote in favor of all five articles of impeachment brought against the chief executive in the summer of 1974. Nixon's resignation in August of that year outraged Edwards, as did his acceptance, without admitting guilt, of a pardon offered by his successor, President Gerald R. Ford, for whatever crimes might have been committed in connection with the Watergate scandal. When, in October 1974, Ford took the unusual step of discussing the pardon directly with the criminal justice subcommittee of the Judiciary Committee, of which Edwards was a member, the Congressman sharply questioned his actions in behalf of Nixon and eventually voted with the minority against closing the investigation of the matter.

Because of his concern over the constitutional abuses by the Nixon White House and over the machinations by various government agencies to stifle dissent during the Vietnam era, Edwards became more resolute than ever in his opposition to domestic surveillance operations and to all inhibitions on the free expression of political views. In 1975 he achieved a goal that he had sought for a decade when Congress cut off funding for the Subversive Activities Control Board and for the Internal Security Committee, which was the successor of the notorious House Un-American Activities Committee. Edwards was also a leader in the successful battles of the mid-1970's to curb the amount of domestic intelligence gathering done by the Federal Bureau of Investigation and to stop the Central Intelligence Agency from exceeding its legal authority by conducting covert operations within the United States. In an interview for *U.S.News & World Report* (November 16, 1981) he contended, "The illegalities and improper conduct of the intelligence agencies over the years have been simply shocking."

Since the election of Ronald Reagan as President, however, Representative Edwards has suffered several setbacks in his efforts to maintain curbs on intelligence gathering. He described as "radical" the White House's decision in late 1981 to allow the CIA to infiltrate domestic groups. "For the first time," he protested, "we have a clandestine police organization operating on a worldwide basis with a secret budget and secret personnel within the United States." Edwards has condemned as unconstitutional a 1981 law that makes it a crime to reveal the names of current American intelligence agents or sources, even if the data can be found in unclassified documents. The Senate's creation, moreover, of a new subcommittee on security and terrorism alarmed him as a sign that "momentum appears to be on the side of those who savor the bad old days."

Another of Edwards' House assignments has been, for the past fourteen years, to the Veterans' Committee, of whose hospital and housing subcommittees he is currently a member. He served from 1971 to 1973 on the Commission on Bankruptcy Laws of the United States, in 1973 on the Commission on Individual Rights, and in 1974 on the National Commission for the Review of Federal and State Laws Relating to Wiretapping and Electronic Surveillance. He was a delegate to the Democratic National Convention in 1968 and an alternate delegate in 1972. As the Representative of a Congressional district that includes part of the "Silicon Valley," the center of much of the country's microcomputer research and manufacturing, Edwards was honored in 1982 by the Semiconductor Industry Association for "his interest in and support of high technology industries." Also in 1982 in recognition of his "selfless and devoted service in the cause of equality," he received the Hubert H. Humphrey Civil Rights Award of the Leadership Conference on Civil Rights. His church is the Unitarian.

Don Edwards is a personable, fashionably dressed man with blond hair and a lightly freckled, tanned complexion. A champion amateur golfer in his youth, he still looks athletic and keeps in shape by playing tennis and paddleball. He lives alone in a Washington apartment and enjoys cooking for his friends. His constituents know him as a friendly, accessible man with "courtly manners." He was married twice and has five sons—Leonard Perry 2d, Thomas Charles, Samual Dyer, Bruce Haven, and William Don. Both marriages ended in divorce. As reported in *People* (July 3, 1978), it was the breakup of his first marriage, in 1950, that made him aware of the women's rights issue. "I guess I never really began to think about the roles men and women take until my divorce," he was quoted as saying. His understanding of the problem increased through his interest in the civil rights movement as he "became sensitive to the idea that people can be denied privileges that other people take for granted."

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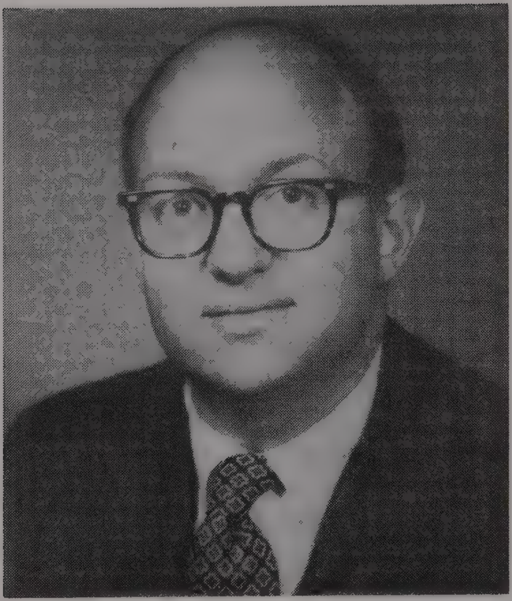

Feldstein, Martin (Stuart)

Nov. 25, 1939– Chairman of the Council of Economic Advisers Address: b. Old Executive Office Building, Washington, D.C. 20506; h. 147 Clifton St., Belmont, Mass. 02178

Even before his nomination, in August 1982, as chairman of President Ronald Reagan's Council of Economic Advisers, Martin Feldstein was arguably the most influential of the nation's conservative young economists. As a professor of economics at Harvard University in the late 1960's and 1970's, he had produced an array of econometric analyses of public subsidy programs and tax laws that had helped lay the groundwork for the development of supply-side economics. Highly regarded by liberal and conservative colleagues alike for his standard-setting applications of econometrics to public policy issues, Feldstein was the recipient, in 1977, of the prestigious John Bates Clark Medal, an award given biennially by the American Economic Association to the most distinguished American economist aged forty or under. His appointment to the presidency of the National Bureau of Economic Research in the same year further strengthened his position as a spokesman for conservative economic theory, but Dr. Feldstein is above all a pragmatist who rejects the formulas of ideological conservatives. "Some zealots think that their school has *the* answer, and that if only it were followed religiously, then all problems would go away . . . ," he said in a recent interview. "Real life is not that simple."

The son of Meyer Feldstein, an attorney in general practice, and Esther (Gevarter) Feldstein, Martin Stuart Feldstein was born in New York City, New York on November 25, 1939. When he was eleven years old, he moved with his family to Rockville Centre, Long Island, where he attended South Side High School. In 1957 he enrolled at Harvard University on a scholarship. He had intended to follow in his father's professional footsteps, but instead of pursuing a degree in law, Feldstein majored in economics. He also took all the required premedical courses and, for his senior honors thesis, ingeniously combined the two subject areas in a cost-benefit analysis suggesting new ways of allocating government medical research funds.

After taking his B.A. degree in economics, *summa cum laude*, from Harvard in 1961, Feldstein attended Nuffield College, Oxford University on a Fulbright fellowship. He had planned to study health economics for a year or two and then return to Harvard for a medical degree, but while at Oxford, he was introduced to what he has called "modern economics" by W.M. Gorman, a specialist in econometrics, the statistical analysis of economic data by computer. Fascinated by the new discipline, he remained at Oxford for six years, earning an M.A. degree in 1964 and a Ph.D. degree in 1967. From 1965 to 1967 he lectured on public finance at Nuffield College and published a number of papers on the British national health system.

On his return to the United States in 1967, Feldstein joined the faculty of Harvard University as an assistant professor of economics. Within two years, he was promoted to full professorial rank. When he took up his post at Harvard, Feldstein was still an orthodox Keynesian who endorsed the liberal notion that unemployment and inflation could be controlled by government manipulation of demand through fiscal and monetary policy, but the harsh economic realities of stagflation, the lethal combination of persistent inflation and high unemployment that took hold in the late 1960's, forced him to rethink his position and, eventually, make a retreat from Keynesianism. As he explained some years later in a widely quoted article for *Public Interest* (Summer 1981), he gradually came to believe that "the Keynesian framework was not the right way to analyze the current problems of the American economy." His growing conviction that active government intervention in the marketplace, a tactic favored by Keynesians, should be curtailed was further reinforced by his econometric studies of public subsidy programs and taxation schemes.

Feldstein's scrutiny of federal social welfare programs revealed a number of unforeseen and unwelcome results. For example, as he told the United States Congress' Joint Economic Committee in October 1972, his survey of the job market indicated that in a nonrecessionary period unemployment was largely the result of a high job-turnover rate in an active labor market. Consequently, he concluded, unemployment compensation, by making idleness less of a financial hardship, probably caused more frequent and longer periods of unemployment. To prevent such voluntary joblessness, he eventually recommended treating unemployment payments as taxable income. Another Feldstein study found that the Medicare and Medicaid national health-insurance plans contributed significantly to skyrocketing medical costs by encouraging unnecessary hospital stays and treatments. A possible solution to the problem of runaway health-care costs, he suggested, was to require recipients to pay at least part of their bills.

Perhaps the most controversial of Feldstein's studies of the social welfare programs in the United States was his analysis of the once sacrosanct Social Security system. In a detailed report of his findings first published in the *Journal of Political Economy* in 1974, Feldstein claimed that the federal retirement program, because it discourages personal savings by an estimated 50 percent, retarded national economic growth. In a subsequent interview for *Business and Society Review* (Fall 1976), he explained that since the average retiree in the mid-1970's received nearly "80 percent replacement of his lost-net income," there was "little advantage in additional private saving." He suggested offsetting the reduction in private saving by an increase in public saving through the creation of "some sort of Social Security capital fund," fed by a short-term increase in payroll taxes, which would provide money for the construction and expansion of plants and factories and the establishment of new businesses.

Toward the end of the decade, Feldstein became increasingly concerned about the lack of capital growth. In 1978, for example, barely 10 percent of the gross national product of the United States was invested in private capital formation, compared to 15 percent in West Germany and 21 percent in Japan. That shortfall in capital investment, he argued, was at the root of the country's stagflation ills. Dr. Feldstein blamed ill-conceived government policies, such as hefty regular cost-of-living hikes in Social Security benefits, for the worrying decline in capital formation. To stimulate capital growth, he advocated, among other things, slowing the retirement program's rate of expansion and rewarding wage earners who contributed to private pension plans with generous income tax deductions.

Feldstein also attributed capital scarcity to the federal government's failure to take inflation into account when setting tax policy—a failure that resulted in excessive taxation of investment income, his analysis of a sample of 1973 individual income tax returns showed. Because of the distorting effect of inflation, many citizens had paid substantial capital gains taxes on corporate stock sales that were actually losses in real-dollar terms. Depreciation allowances were similarly eroded by inflation. Furthermore, Feldstein noted, as inflation pushed taxpayers into higher-income brackets, the value of interest deductions for home mortgages and consumer credit rose substantially. The increase eventually forced the cost of consumer borrowing down and thus diverted potential investments in plants and equipment to housing and consumer durables.

In his article for *Public Interest*, Feldstein laid the blame for continued double-digit inflation on the doorsteps of the government's Keynesian-oriented policymakers, who continued to attribute unemployment to insufficient demand rather than to the government's "adverse incentives and artificial barriers," such as unemployment insurance and the minimum wage, which, in his view were the real culprits. Consequently, the Keynesians instituted expansionary fiscal and monetary policies to spur consumer and business spending. Those misguided policies, Dr. Feldstein claimed, were largely responsible for the steady increase in the unemployment and inflation rates since the mid-1960's.

Contending that the government's repeated efforts to manipulate the marketplace through counterproductive demand stimulants had failed, Feldstein argued that private enterprise was the most effective generator of sound economic growth. As a first step toward restoring economic health, he prescribed restrictive monetary policies to control inflation, and tax reform to remove government obstacles to capital accumulation. He also favored cuts in corporate income and capital gains taxes, more liberal depreciation allowances, and tax incentives to encourage the use of private pension plans. He was not opposed to social programs, he said, so long as they were structured to minimize their adverse economic effects. For example, he advocated national catastrophic health insurance and a government-subsidized voucher system to enable unskilled youths to earn the minimum wage without pricing themselves out of the labor market.

Martin Feldstein's advocacy of tax reforms to spur savings and investment put him in the front ranks of the growing army of young, conservative economists who eventually became known as "supply-siders," to distinguish them from the demand-oriented Keynesians. Unlike some of his fellow conservative economists, however, Feldstein is not a political right-winger but a pragmatist who bases his conclusions on empirical econometric studies rather than on broad philosophical premises. He explained to George Taber in an interview for *Time* (August 27, 1979): "I do not begin from the ideological position that government activity is inherently bad because it limits individual freedom. Instead, I criticize government policies because they simply do not work or because they have such adverse side effects. Often the best reforms involve a smaller role for government, and less interference with the natural working of the private economy." Nor does he accept the views of such radical supply-side economists as Arthur Laffer, who insists that economic recovery can be achieved through tax cuts so stimulative that they would, in effect, pay for themselves. Feldstein has steadfastly maintained that inflation can be brought under control only at the price of a temporary period of high unemployment.

Convinced that he had found the solutions to the nation's economic problems, Feldstein set out, in the late 1970's, to influence policymaking at the federal level. Through his published studies and regular contributions to professional journals, his frequent appearances as an expert witness before

Congressional tax, banking, and economic committees, and his role as an unofficial adviser to a number of legislators, he reached a wide range of opinion leaders. To preserve his nonpartisan stance, he carefully avoided identification with either major political party and, in 1975, turned down President Gerald R. Ford's offer of a seat on the Council of Economic Advisers.

Feldstein's influence in Washington increased enormously when he was named, in April 1977, president of the National Bureau of Economic Research, the private, nonprofit economic research organization best known for its reliable compilations of economic information and its independent reviews of government statistical data. On taking office, Feldstein streamlined and reorganized the bureau's operations and broadened its scope to include the examination of policy issues, such as the influence of taxation on capital formation. Under his direction, the bureau inaugurated an ambitious publishing program, producing up to 200 papers and reports a year, many of them reflecting the conservative viewpoint of its new president. To make sure that the bureau's publications received serious attention, Feldstein mailed copies to a select list of politicians, journalists, businessmen, and academics.

Replying to those critics who charged that he had made the bureau "his own private vehicle," as Edwin Kuh, an expert in statistical econometrics, once put it, Feldstein contended that the organization's conservative shift merely reflected the rightward drift of the economics profession as a whole. In his opinion, the National Bureau of Economic Standards occupied the middle ground between the conservative American Enterprise Institute and the liberal Brookings Institution. "We do applied research, but with an eye toward establishing a set of facts that people can agree on," he told Ann Crittenden in an interview for the New York *Times* (May 20, 1979). "The fact that we are objective, and that our standards are set by the academic community, is our strength. It is not our business to deliver a conservative product."

By the early 1980's Feldstein was generally considered to be the leading academic spokesman for supply-side economics in Washington, and it was only natural that President-elect Ronald Reagan should have considered him for the chairmanship of his Council of Economic Advisers, but Feldstein declined. When he was approached for a second time, in the summer of 1982, he accepted. Some economic analysts speculated that, with the future of Reaganomics in doubt because of a deep recession, Feldstein may have been unable to resist the chance to rescue the economic program that he had indirectly helped to design. Before agreeing to accept the post, however, the economist, who was determined to strengthen the hand of the Council in the formulation of economic policy, received assurances from the White House that he would play a key role in economic policymaking, along with Secretary of the Treasury Donald T. Regan and David Stockman, the director of the Office of Management and Budget.

Having obtained a two-year leave of absence from Harvard University, Feldstein took over the chairmanship of the Council of Economic Advisers on September 8, 1982, pending Senate confirmation of his appointment. He succeeded Murray L. Weidenbaum, who had resigned to return to teaching. At his confirmation hearings before the Senate Banking Committee on September 22, Dr. Feldstein seemed to corroborate speculation that his appointment represented a shift in the Reagan Administration's economic policy from the radical supply-side approach towards the more conservative mainstream. "I think it is most unfortunate that this idea of stimulating supply rather than demand got a bad name when the label 'supply-side economics' was attached to some extreme rhetoric about self-financing tax cuts and to euphoric forecasts of a painless transition to rapid but inflation-free growth," he said, as reported in the New York *Times* (September 23, 1982). Feldstein was eventually confirmed on December 8, 1982 by a vote of 77 to 18. Most of the Senators who opposed his nomination did so because they thought that he showed a lack of concern for the poor and the unemployed.

During his first few months in office, Feldstein staked his claim as "the economist in the White House," to use his words, as quoted in the Washington *Post* (October 3, 1982). Although he agreed with President Reagan that neither defense appropriations nor the tax cuts authorized by the comprehensive three-year tax-relief package passed by the Congress in 1981 were responsible for the explosive growth of the federal budget deficit, he joined David Stockman in opposing Secretary Regan's view that economic stimulants, such as tax cuts, should take priority over trimming expenditures. When the Treasury Secretary proposed moving up by six months the 10 percent personal income tax cut scheduled for July 1983, the pair argued strongly against it, contending that the slight stimulus to the economy was not worth adding an estimated $14 billion to the swollen deficit. He opposed the proposed public works program, which was designed to reduce unemployment, for the same reason.

The first major test of Feldstein's influence within the Reagan Administration's economic hierarchy came in December 1982, when he disagreed with other top forecasters over the projected economic growth rate for 1983. In 1981 and 1982 the cautious predictions of the Council of Economic Advisers had been ignored in favor of politically expedient forecasts that were overly optimistic. Refusing to be drawn into a political battle, Feldstein insisted on an objective economic analysis. Aided by a number of respected young economists recruited mainly from Harvard and M.I.T., he came up with a rather gloomy report predicting a growth rate significantly below the "around 3 percent" figure projected by the other key Administration economists, including Regan and Stockman. The economic growth forecast is an especially important issue on which to take a stand because it determines the basis for shaping the federal budget.

After Feldstein reportedly threatened to resign, the Treasury Secretary and the director of the OMB gave way, and as a result, President Reagan's proposed fiscal 1984 budget, issued January 31, 1983, and his Economic Report, released three days later, reflected Feldstein's belief that a modest but steady economic recovery could be expected. "I'm trying to provide a balanced view," Feldstein told reporters at a news conference on February 2, 1983. "It's a forecast, not a set of aspirations." He subsequently revised his forecast upward to take into account more promising economic indicators.

According to most political analysts, Feldstein has only limited influence at the White House, primarily because President Reagan more often seeks economic advice from Secretary Regan or Secretary of State George P. Shultz, an economist by training. Consequently, he has had little impact on taxing and spending policies. As Peter W. Bernstein observed in an article for *Forbes* magazine (May 16, 1983), Feldstein's "biggest achievement" has been to "tame the Administration's penchant for optimistic forecasts."

Feldstein's frank assessments of the country's economic outlook have often flatly contradicted the more sanguine evaluations put forth by Secretary Regan. In September 1983, for instance, the two publicly disagreed about the effect of the mushrooming federal budget deficit on interest rates, Feldstein arguing that the deficit was pushing interest rates up and "doing very substantial damage" to American industry. To avoid further embarrassment and "insure conformity," President Reagan ordered both Cabinet members to submit their prepared speeches to David R. Gergen, the White House director of communication, for prior review.

Invariably described as "unathletic-looking," Martin Feldstein stands five feet nine inches tall and has an average build. Economics is both his vocation and his avocation, and he has few other interests, although he reportedly enjoys cross-country skiing outings and traveling with his family. Kathleen Foley Feldstein, whom he married on June 19, 1965, is also an economist. She and her husband collaborated on a fortnightly newspaper column on economic affairs until his government appointment. They share their rented house in the fashionable Georgetown section of Washington, D.C. with their two daughters, Margaret and Janet. Feldstein has served on the editorial boards of *Public Interest*, the *Quarterly Journal of Economics*, and the *Review of Economics and Statistics*, and he has been coeditor of the *Journal of Public Economics*.

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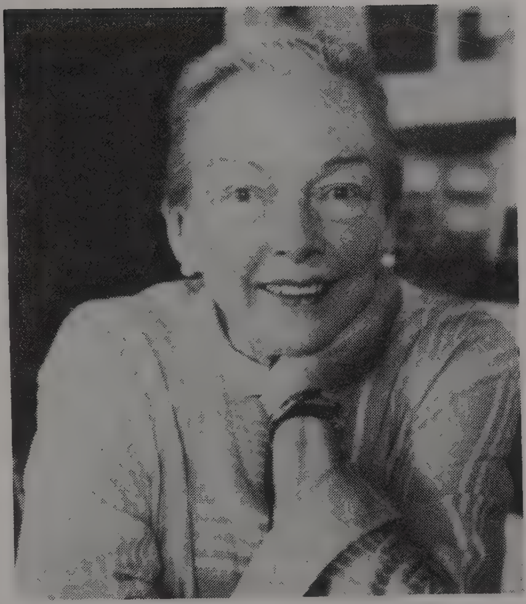

Fisher, M(ary) F(rances) K(ennedy)

July 3, 1908- Writer. Address: b. c/o Alfred A. Knopf, 501 Madison Ave., New York City, N.Y. 10022; h. 13935 Sonoma Highway, Glen Ellen, Calif. 95442

NOTE: This biography supersedes the article that appeared in *Current Biography* (WLB) in 1948.

An intense awareness of the intermingling of the basic human needs, for love, shelter, and food, unifies almost all of the work of M.F.K. Fisher—eighteen titles, along with many magazine pieces that have not yet appeared in her books of collected essays and stories. For her to write about one need, and she generally prefers to write about food, entails a consideration of the others. Humor, elegance, and sensuousness characterize her writing, in both substance and style. But, she has said, what she cares about in eating, as well as living, centers on simplicity and quality. Similarly, her aim has been to write "the good and pleasing sentence," an effort that long ago won the praise of W.H. Auden, who found her prose to be unsurpassed by that of any other American writer.

Of Scottish and Irish origins, Mary Frances Kennedy was born on July 3, 1908 in Albion, Michigan, the first of the four children of Rex Brenton and Edith Oliver (Holbrook) Kennedy. She has two sisters, Anne and Norah; a brother, David, is no longer living. Her mother, a "prairie princess" from Iowa, had studied and traveled for a considerable time in Europe before her marriage to a young journalist, also from Iowa. When Mary Frances was about two years old, her father sold his share of an Albion newspaper and moved to the West Coast, where he eventually became owner and publisher of the Whittier (California) *News*.

Among Friends (Knopf, 1971; North Point Press, 1983), Mrs. Fisher's account of her childhood in Whittier, tells what it was like to grow up as a member of an Episcopalian family in a Quaker town. While learning to cope with being treated as an outsider, she had the security of a colorful and highly literate household. Because five generations of her family on both sides had been journalists, she took it for granted that she would be a journalist too. Long before she began going to school at the age of seven, she had learned to read and to use a dictionary. The family's large library offered her a wide range of reading and nourished the love for learning that marks her writing.

From an early age Mary Frances Kennedy delighted in cookbooks. On the cook's night off, she used to prepare meals for the family, especially after the Kennedys moved from inner Whittier to an orange orchard on the outskirts of town. She was eleven years old at the time and had already come to see "food as something beautiful to be shared with people instead of as a thrice-daily necessity," she recounted in *The Gastronomical Me* (Duell, 1943). After attending public schools in Whittier, she enrolled in the Bishop's School, a southern California boarding school, where at a Christmas party in her sophomore year she ate, and liked, her first raw oyster. She owes, in part, her venturesome attitude toward food to the counterinfluence of her Grandmother Holbrook, who suffered from a supersensitive stomach and who, for a salad dressing, used to boil cider vinegar and flour paste, seasoned with salt, to serve with wet lettuce.

In 1927 Mary Frances Kennedy graduated from preparatory school and entered Illinois College in Jacksonville. She later studied, also briefly, at Occidental College and the University of California, where she met Alfred Young Fisher, whom she married in 1929. They spent the first three years of their marriage in Europe, mainly at the University of Dijon in France. There, Mrs. Fisher has recalled, she "learned how to study, how to think." Many years afterward, in her book on Aix-en-Provence, she described her stay in Dijon as "two shaking and making years in [her] life." For in Dijon, which Burgundians claim to be "the gastronomic capital of the world," she learned a great deal about how to enjoy eating, though forced to live economically, as she was introduced to various wines, pastries, and cheeses and new ways of preparing fish, vegetables, and other dishes.

During a sojourn in Strasbourg, Mrs. Fisher tasted her first European potato chips, which were quite unlike the ones she had known at home, but rather, as she recalled them in *The Gastronomical Me*, "light and dark, thick and paper-thin, fried in real butter and then salted casually with the *gros sal* served in the country with the *pot-au-feu*." She ate them with two or three glasses of red port. "It seems impossible," she went on to say, "but the fact remains that it was one of the keenest gastronomical moments of my life."

When they returned to southern California in 1932, Al Fisher joined the faculty of Occidental College and his wife supplemented his income by working in a picture-framing shop that sold pornographic postcards. In her spare time she read books on cooking at the Los Angeles Public Library, inspired by an Elizabethan cookbook that she came upon by chance, and wrote essays of her own on cooking. But the first article for which she was paid did not concern food. "Pacific Village," published in 1934 in *Westways*, was a description, accompanied by her own illustrations, of the southern California coastal village of Laguna Beach (here called las Olas), which was beginning to undergo "progress" at the hands of real estate dealers and developers. In revealing Mrs. Fisher's keen sense of place, the article forecast the remarkable evocation of French cities in her later writing.

Also indicative of her future work were the erudition, grace of style, and fresh, personal approach that charmed readers of Mrs. Fisher's first book, *Serve It Forth* (Harper, 1937). Because her attitude toward food was so different from that expected of women writers on the subject, usually trained in home economics, some admirers of her book, including the gourmet and columnist Lucius Beebe, assumed that M.F.K. Fisher was a man. The informal essays of *Serve It Forth*, written to amuse her husband, "also amused their mutual friend, . . . Dillwyn Parrish, who helped get them published," Peggy Katalinich noted in *Newsday* (May 13, 1981). In 1938 she divorced Fisher and soon afterward married Parrish, a painter and a close relative of Maxwell Parrish.

It was with Parrish, the beloved Chexbres of *The Gastronomical Me* and Tim of the preface to *Sister Age*, that M.F.K. Fisher returned to Europe. They bought a house near Vevey, in Switzerland, where they cultivated a vineyard and entertained friends with exquisite meals that included produce from their own garden. Under the pseudonym of Victoria Berne, they also wrote a lighthearted novel with a Swiss ambience, *Touch and Go* (Harper, 1939). Parrish died in 1941. Again making California her home, his widow earned a living for a year or so during World War II as a screenwriter for Paramount.

Far more congenial work resulted in the books that justify her literary recognition. "From her expatriate years between the wars in Dijon and Vevey," Raymond Sokolov wrote in the New York *Times Book Review* (June 6, 1982), "she brought Americans their earliest honest chance to master the art of French (and Swiss) cooking." Intermixing recipes and instruction with wit and reflections on life's values, she treated eating as a social occasion that not only satisfies the appetite for food but also provides an aesthetic experience and avenue to self-discovery. Four of her books of the 1940's—*Consider the Oyster* (Duell, 1941); *How to Cook a Wolf* (Duell, 1942; revised edition, 1951), a guide to retaining good quality while dealing with wartime food shortages; *The Gastronomical Me*; and *An Alphabet for Gourmets* (Viking, 1949)—were collected, together with *Serve It Forth*, in *The Art of Eating* (World Publishing, 1954; Vintage, 1976).

In his "Appreciation" for *The Art of Eating*, James A. Beard observed, "Mrs. Fisher is a woman who has had many gifts bestowed on her—beauty, intelligence, heart, a capacity for the pleasures of the flesh, of which the art of eating is no small part, and the art of language as well." He praised her as "a rarity in American gastronomy, [one] of the few writers in the great European tradition of Brillat-Savarin, Maurice des Ombiaux, or George Saintsbury." By that time, in one of her finest achievements, Mrs. Fisher had become the much-respected editor and translator from the French of Jean Anthelme Brillat-Savarin's *The Physiology of Taste* (Limited Editions Club, 1949; Knopf, 1971).

Of the five volumes in Mrs. Fisher's classic collection, *The Gastronomical Me* particularly showed her narrative skill. Referring to that book of memoirs of culinary events, Sokolov wrote in his New York *Times* article, "She had learned everything Hemingway and Colette had to teach her about literary control and about the importance of what is left out." At the urging of Pascal Covici, her editor at Viking Press, and Donald Friede, whom she married in 1945, M.F.K. Fisher wrote the novel *Not Now But NOW* (Viking, 1947; North Point Press, 1982). According to her afterword to the reprint, she wanted to tell her story through a character totally unlike herself, both physically and morally, but her wanton heroine, Jennie, shares her creator's readiness to abandon herself to the pleasures of choice food and drink. Mrs. Fisher's novel, which she considers to be a series of short stories, was, in her words, "a commercial turnip," despite favorable reviews.

Beginning with *Serve It Forth*, many of M.F.K. Fisher's books have included fascinating historical information about cooking and assorted literary quotations, some of them from rather obscure sources, about eating. Mrs. Fisher's *Here Let Us Feast: A Book of Banquets* (Viking, 1947) is an anthology of excerpts from ancient and modern writers and thinkers on the enjoyment of good food. Important among her gastronomical works are *The Cooking of Provincial France* (Time-Life, 1968) and *With Bold Knife & Fork* (Putnam's, 1969), a compilation of pieces that had appeared in slightly different form in the *New Yorker* magazine. Reviewing *With Bold Knife & Fork* in the Washington *Post* (December 19, 1969), John Shinn wrote, "This book contains 140 recipes, but the heart of her matter is sound attitudes, rather than lists of particulars." He mentioned, however, that in her opening essay, "The Anatomy of a Recipe," Mrs. Fisher pleads for exact quantities and complete directions regarding ingredients. Recipes of another kind make up *A Cordiall Water: A Garland of Odd & Old Receipts to Assuage the Ills of Man or Beast* (Little, Brown, 1961; North Point Press, 1981), a consideration of folk medicine that the author ranks high among her books.

Some of the chapters of *A Cordiall Water*, such as "Wartwort," like much of her other writing, relate to places where Mrs. Fisher has lived or visited. Her favorite city in France is Aix-en-Provence, where she enjoyed a prolonged stay of several years, in two or three periods, beginning in 1954. She went there with Anna and Kennedy (also called Mary), her two young daughters by her marriage to Donald Friede, from whom she was divorced in 1951. In *Map of Another Town: A Memoir of Provence* (Little, Brown, 1964), she reminisces about their life in Aix, giving her vividly detailed impressions of the city's streets, trees, fountains and its music, shops, cafés, restaurants, houses, and churches, along with portraits of its inhabitants, such as her formidable landlady, that contribute to the "French character" of the region.

Decades earlier Mrs. Fisher had made an "inner map" of Dijon. Of her *Map of Another Town*, she wrote, "It is my picture, my map, of a place and therefore of myself. . . . Much of its reality is based on my own shadows, my inventions." Similarly, she later told her readers of *A Considerable Town* (Knopf, 1978), her meditation on another French city with which she felt a strong kinship, "I don't want to explain Marseille. I want to try to tell what it does about explaining myself." Like *Map of Another Town*, her evocation of Marseille delighted reviewers for an originality derived from freshness and integrity of perception. Despite a few reservations about the book, Jan Morris admitted in the New York *Times Book Review* (June 4, 1978), "I only wish I had written it myself."

As to why she had wanted to write about Marseille's attraction for her, Mrs. Fisher explained in the preface to *A Considerable Town*, "When I cannot return, for physical or perhaps financial reasons, I will stay so enriched and heartened by what I had known there that I should be the envy of every crowned head of several worlds." The same attitude applies perhaps to some of the places and encounters on which she "reports," to use her term, in *As They Were* (Knopf, 1982), a collection of essays written (and for the most part published) over a period of more than forty years. For many of them she supplies a retrospective preface, often reflecting on the circumstances of the composition of the piece. Her locales include inns in Switzerland, the Gare de Lyon in Paris, a Los Angeles ice cream parlor, Long Island sand dunes, and two Italian freighters and a Dutch freighter.

M.F.K. Fisher also sought to inject a pervasive element of reportage into the stories, some of them autobiographical, of *Sister Age* (Knopf, 1983), which, again, she wrote over a long span of time. They take the place of an intended book about "the art of aging" for which she had been collecting notes for many years. In the best of the fifteen stories, Michiko Kakutani commented in the New York *Times* (June 14, 1983), "her eye for detail and her gift for lovely, quirky prose are put efficiently to use, and the portraits of people and places possess the subtlety of fine chiaroscuro." Like some other reviewers, she was less pleased with stories involving the supernatural. An acceptance of the mysterious, however, is essential to M.F.K. Fisher's view of life.

"I just like to be in wine country," Mrs. Fisher said in her interview for *Newsday*. She is fond of all "honest wines" and is the author of *The Story of Wine in California* (Univ. of California Press, 1962) and of the introduction to Robert Louis Stevenson's *Napa Wine* (J.E. Beard, 1965). For some twenty-five years she lived in a large Victorian house in St. Helena in the Napa Valley. In the early 1970's she moved to the ranch of the architect David Bouverie in nearby Glen Ellen, Sonoma County, also in the grape-growing region. Her household companion is a cat, Charles II, or Charley. "Undependable" eyesight and arthritis have forced her to give up traveling, but she is by no means reclusive. She has many friends and entertains often because she still loves to cook. Mrs. Fisher is a tall woman, with gray-green eyes and graying brown hair. The three-room house that Bouverie designed for her "is a remarkable portrait of its owner," Maya Angelou pointed out in *People* (January 24, 1983). "Its exterior is calm, lovely, and totally lacking in gee-gaws, and only the careful observer would suspect that inside the pacific structure black tile floors glisten like fat Greek olives, and flocked wallpaper, as red as young wine, covers an enticing sitting room-bath."

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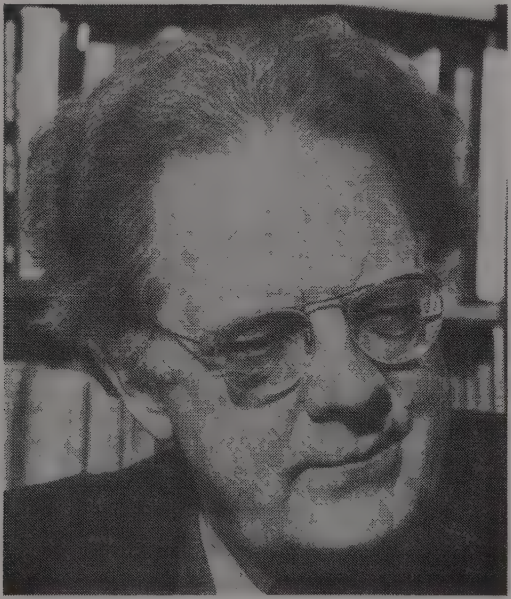

Frye, (Herman) Northrop

July 14, 1912– Canadian critic; educator.
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In 1982, when Northrop Frye published *The Great Code*, his monumental study of the structure and mythology of the Bible, reviewers hailed the book as conclusive evidence that, in his seventies, Frye is still the most systematic and brilliant literary theorist and proponent of symbolist literary criticism writing in English. A Canadian and professor of English at the University of Toronto for more than four decades, Frye came into prominence in the academic world with his first two books: *Fearful Symmetry* (1947), a study of William Blake's visionary symbolism, and *Anatomy of Criticism* (1957), a schematic survey of literature viewed as a whole, in which he first set forth his principles for a literary criticism founded on archetypes and myths. Frye's prolific writing after that, encompassing a score of books and hundreds of essays and reviews, continued to build upon the foundations he had laid down in those two volumes, though in recent years his literary interests more and more coalesced with his concerns for the imperiled future of education and culture. Although Frye's literary criticism never became the basis for any widespread critical movement, his work gave validity to emergent studies of literature as myth.

Given to directing gibes at himself, Northrop Frye once said that he arranged his private life so that nothing would happen, thus foiling his biographers. He was born on July 14, 1912 in Sherbrooke, Quebec, near the Vermont border, one of the three children of Catherine Maud (Howard) and Herman Edward Frye. Soon after the end of the First World War, his father, a hardware salesman, moved the family to Moncton, New Brunswick, where Northrop Frye spent an oppressive childhood. He was very much under the influence of his "devoted and devout" mother, who came from a family of Quebec intellectuals. She taught him to read and to play the piano at the age of three, helped to guide his religious training in Biblical fundamentalism, which he once dismissed in an interview as a "load of crap," and educated him at home until he reached the equivalent of the fourth grade. He then continued his primary and secondary education in the Moncton public schools, where his unathletic and bookish ways earned him the nickname of "Professor."

In 1929, after taking further musical training and spending a year in business college, Frye took second place in a typing contest in Toronto; he then stayed on to enroll in Victoria College at the University of Toronto. The change of milieu so modified his shy, retiring manner that before he graduated in 1933 from Victoria's honors course in philosophy and English, in which he stood first in each undergraduate year, he joined the debating society and wrote a gossip column for *Acta Victoriana*, the college literary magazine. Although he discussed ideas about social reform with his college friends, Frye never joined a political action group, unlike many young Canadian intellectuals of that period. "I always resisted the idea of engagement," he has said of his student days. "Political concerns seemed to me a damned nuisance. I was wrapped up in literary studies."

Originally intending to become a writer and a minister, Frye remained in Toronto and studied theology for three years at Emmanuel College, but after being ordained in 1936 by the United Church of Canada and serving briefly as pastor for a rural parish in Saskatchewan, he decided that his genuine vocation was for the academic life. He embarked on three years of literary study at Merton College, Oxford University and in 1939 accepted a post as lecturer in English at his alma mater, Victoria College. The following year he returned to England to obtain his M.A. degree from Oxford, after which he settled down to his lifelong career of teaching at the University of Toronto.

Frye has said that, in a way, his association with Victoria College, an institution with staunch religious ties to the Methodism of southern Ontario, was also a fulfillment of his ministry. His promotions within the English department came steadily: to assistant professor in 1942, to associate professor in 1946, to full professor in 1948, and to chairman of the department in 1952. For a long time he published relatively little except in *Canadian Forum*, a publication for which he regularly reviewed Canadian arts and letters. Frye has attributed the comparative paucity of his publications during his early years of teaching to his intense absorption, dating from his graduate years at Oxford, in an ambitious study of the Prophetic Books of the eighteenth-century visionary poet and artist, William Blake. He has revealed that while working late one night at Oxford on a paper about Blake he experienced a sudden insight into the poet's recondite meanings. It would take him almost ten years to unravel and record those meanings to his satisfaction.

Fearful Symmetry (Princeton, 1947), which went through five complete rewritings, forecast both the upsurge of critical interest in Blake and the direction that Frye's literary theory would take in the books that followed. According to Frye, Blake was neither the isolated literary phenomenon nor the madman that many had previously assumed him to be. In a dazzling display of energy and with immense erudition, Frye affiliated Blake with a British tradition that included such writers as Spenser and Milton. He then went on to show that the poet's contrapuntal mythology provided a unique insight into the imagination embodied in all Western literature, from the King James Bible to James Joyce. Within Blake's complex symbolic patterns, Frye found a recurrent literary vision—the myth of a world created, fallen, redeemed by divine sacrifice, and proceeding towards apocalypse and regeneration. In praise of Frye's *Fearful Symmetry*, Harold Bloom has written: "Probably no other single book upon a particular poet has been so influential upon all later criticism."

In the decade that followed the publication of *Fearful Symmetry*, Frye confined his writing almost exclusively to the publication of occasional lectures and periodical essays, including those he wrote on Canadian poetry for the annual "Letters in Canada" issues of the *University of Toronto Quarterly*. His unflagging concern with the development and recognition of a native literature, which in 1958 won him the Royal Society of Canada's Lorne Pierce Medal, was also in evidence in the chapters that he contributed to *The Arts in Canada* (1958) and the *Literary History of Canada* (1965). He edited the works of two prominent Canadian writers under whom he had studied: *Across My Path* (1952), the memoirs of Pelham Edgar, and the *Collected Poems of E.J. Pratt* (1958); and he has collected his fugitive essays in *The Bush Garden: Essays on the Canadian Imagination* (House of Anansi, 1971) and *Divisions on a Ground: Essays on Canadian Culture* (House of Anansi, 1982). Frye was elected a Fellow of the Royal Society of Canada in 1951 and since then has been awarded a number of national honors for his contributions to Canadian literature.

In his *Fearful Symmetry* Frye had found certain patterns of William Blake's symbolism that suggested the existence of archetypes and organizing principles for the entire literature of the Western world. After pursuing those suggestions for a decade, he published *Anatomy of Criticism* (Princeton, 1957), a comprehensive grammar of literary symbolism that tried, in his words, to provide "a synoptic view of the scope, theory, principles, and techniques of literary criticism." The year of its publication, appropriately enough, was the bicentennial year of Blake's birth. Indebted for its methods and terminology to Aristotle's *Poetics*, Frye's *Anatomy of Criticism* dealt with the modes of historical, ethical (or symbolic), archetypal, and rhetorical (or classificatory) criticism. While Frye considered the four modes as complementary, he placed the most stress on his theory of the archetype, which he defined as "a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience."

In reviewing *Anatomy of Criticism*, the distinguished British literary scholar and critic Frank Kermode wrote: "For this extraordinary book, as for how few works of critical theory, one confidently predicts long life." Kermode took issue, however, with much of Frye's "Polemical Introduction," which set forth the principles that he considered obligatory for all literary study. According to Frye, criticism is a progressive but currently rudimentary science, and like other sciences, should be systematic and free of value judgments, which he viewed as mere projections of social attitudes. To avoid the "fallacy of determinism," Frye opposed any approach to criticism that failed to regard literature as self-contained and open to a conceptual framework derived by induction. To cope with the lack of a precise vocabulary of classifications in modern criticism, Frye proposed a tentative one, consistent with his concept of literature as a total history rather than as a linear progression of distinct periods through time. Underlying those principles was Frye's hypothesis of a central Jewish-Christian myth of quest and salvation.

Beginning in 1954, when he was visiting professor at Princeton University, Northrop Frye was invited to teach or lecture at universities that included Harvard, Columbia, Oxford, the University of California at Berkeley, the University of Indiana, Cornell, and the University of British Columbia. In 1959 he became Principal of Victoria College, a position he held until 1967, when he was appointed first university professor of English by the University of Toronto. In 1978 he was made Chancellor of Victoria College. Over the years Frye has been awarded about thirty honorary doctoral degrees by prominent universities at home and abroad.

Meanwhile, in his writing Frye mainly elaborated upon the literary principles he had advanced in his first two books. That amplification appeared in such collections of critical essays as *Fables of Identity: Studies in Poetic Mythology* (Harcourt, 1963), in which he combined refinements of his theories about myths and archetypes with practical literary criticism. For some reviewers, Frye's treatment of such writers as Spenser, Shakespeare, Dickinson, and Yeats raised questions about the practicality of his theories for other critics, though all paid tribute to his uncommon ability to single out the distinguishing qualities of literary movements. Among his later miscellaneous essay collections are *The Secular Scripture: Studies of the Structure of Romance* (Harvard, 1967), which was based on the Charles Eliot Norton lectures that he delivered at Harvard during 1974–75; *Spiritus Mundi: Essays on Literature, Myth, and Society* (Indiana, 1977), which consisted of studies of Milton, Blake, Yeats, and Wallace Stevens; and *Creation and Recreation* (Toronto, 1980), a study of images of creation in both Biblical and secular contexts.

Occasionally Frye focused his criticism on the work of a single author, as in his *T.S. Eliot* (Grove, 1963) and *The Return of Eden: Five Essays on Milton's Epics* (Toronto, 1966), which assembled the Centennial Lectures that he delivered at Huron College, Western Ontario. His most ambitious criticism of that kind appeared in his three books on Shakespeare's plays: *A Natural Perspective: The Development of Shakespearean Comedy and Romance* (Columbia, 1965), comprising the four Bampton Lectures that he delivered at Columbia University in 1963; *Fools of Time: Studies in Shakespearean Tragedy* (Toronto, 1967); and *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies* (Toronto, 1982). Looking at Shakespeare from what Frye called "a middle distance," where the features of individual plays blurred into each other, Frye divided his work into clusters that roughly corresponded to the four-seasonal classification he had created for his *Anatomy of Criticism:* Spring or Comedy; Summer or Romance; Autumn or Tragedy; and Winter or Irony and Satire. In Frye's opinion, Shakespeare's romances, not his tragedies, represent his final, most deliberate movement away from reality towards pure myth, and therefore constitute his highest achievement.

In *The Well-Tempered Critic* (Indiana, 1963) Frye first reached beyond literary criticism to consider its implications for culture and society. A revision of three lectures that he delivered in 1961 at the University of Virginia, the book maintained that the critical study of literature was a primary means "to produce, out of the society we have to live in, a vision of the society we want to live in." He further developed that theme in several books, including *The Educated Imagination* (Indiana, 1964), drawn from the Massey Lectures he delivered on Canadian Broadcasting Corporation radio; *The Modern Century* (Oxford, 1967); *The Stubborn Structure: Essays on Criticism and Society* (Cornell, 1970); and *The Critical Path: An Essay on the Social Context of Literary Criticism* (Indiana, 1971). Although Frye addressed himself to many literary and social issues in those books, his central concern in all of them was the creation of a new and classless society based on tolerance and freedom. According to Frye, the way to achieve it was an educational program centered on the humanities and a communal mythology based on the Bible and the Greek and Roman classics.

In *The Educated Imagination* Frye had contended that the Bible should be taught "so early and so thoroughly that it sinks to the bottom of the mind, where everything that comes along later can settle on it." Drawing upon four decades of his own teaching of the Bible, he wrote *The Great Code: The Bible and Literature* (Harcourt, 1982), a complex, many-leveled examination of Biblical language, metaphor, myth, and typology. The first of a projected two-volume work that takes its title from Blake's comment that "the Old and New Testaments are the Great Code of Art," *The Great Code* was greeted by reviewers as his finest accomplishment since *Anatomy of Criticism.* Among them was Frank Kermode, who in the *New Republic* (June 9, 1982) judged Frye's skill and ingenuity in marshalling his arguments to be "beyond praise." "I am certain," Kermode added, "that we have no living critic who can match Frye's intellectual scope or drive. Indeed, he is in some ways more like the founder of a religion, a Swedenborg or a Marx, than a literary critic."

Although Frye's *Anatomy of Criticism* made no direct reference to the New Criticism, it was at first regarded by many as providing a possible replacement for that waning movement. Frye did in fact influence the younger generation of literary critics, and his work gave renewed integrity to such pursuits as symbolic criticism and studies of Romanticism. Yet his criticism commanded no widespread following, and he always had his detractors among readers who disagreed with his principles. Nevertheless, *Anatomy of Criticism* ranks with I.A. Richards' *Principles of Literary Criticism* (1925) and Rene Wellek and Austin Warren's *Theory of Literature* (1949) as a seminal work of modern criticism. "More than any other critic," wrote the editors of a recent anthology of contemporary criticism, "he stands at the center of critical activity."

The view that Frye remains a fulcrum of present-day literary criticism was validated when the University of Toronto Press published *Centre and Labyrinth: Essays in Honor of Northrop Frye* in the spring of 1983. In that festschrift by European and North American scholars on the occasion of Frye's seventieth birthday, James Norhnberg wrote: "Northrop Frye is not merely a father-figure to a generation of literary critics; he has the place of honor in the genesis and articulation of the 'vocational ego' of a literary criticism that has been delivered from the parent-body of humane letters."

Northrop Frye is a short and stocky man whose rimless spectacles, shock of gray hair, and massive forehead give him the appearance of a distinguished elder statesman. He has been described by his students as a warm, generous, and inspiring teacher and as a trickster at heart, despite a residual shyness that makes him seem aloof and ill at ease in some social situations. Frye and his wife, the former Helen Kemp, whom he married on August 27, 1937, live near the center of Toronto. Since Frye cannot drive, he travels daily to Victoria College by subway. His teaching and writing leave him little leisure time, but he enjoys playing the piano and reading science fiction. Of his compulsive urge to continue writing, Frye has said, "I've got this damn monkey on my back and it won't get off. At my age . . . time is everything." His current projects include a video series of his lectures and seminars on the Bible. "I am glad," Frye said of that project, "to be pickled and preserved for posterity."

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Gemayel, Amin

(jeh-māl´ ah-mēn´)

1942- President of the Republic of Lebanon
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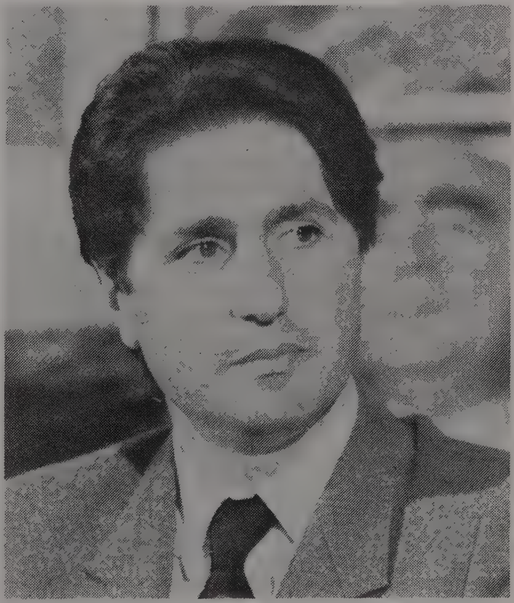
Elected President of Lebanon one week after the assassination of his brother, President-elect Bashir Gemayel, Amin Gemayel faces the enormous task of pacifying a country torn by many years of bickering and bloodshed between its Moslem and Christian populations. A lawyer by profession, Gemayel brings to his new post twelve years of experience as an elected representative to Lebanon's unicameral legislature and a reputation as a moderate within the Christian Phalangist party. Even at the height of the nation's civil war in 1975-76, Gemayel maintained contact with Lebanon's Moslem leaders. As a result, he has won broad support among followers of both faiths. Although the Phalangists received substantial military aid from Israel during the conflict, President Gemayel wants Lebanon to remain an integral part of the Arab world, but at the same time, he is determined to prevent the Palestine Liberation Organization from using his homeland as a battleground in its struggle against the Jewish state.



The oldest of Pierre and Geneviève Gemayel's five children, Amin Gemayel was born in Bikfaya, Lebanon in 1942. His father, who had trained as a pharmacist, founded the right-wing Phalangist party in 1936 to serve as the political arm of the Maronite Christians, the largest of several Christian sects in the country. Amin attended local Jesuit primary and secondary schools and, in 1966, he received an LL.B. degree from the Université Saint Joseph, a Roman Catholic university in Beirut. As a practising attorney, he represented both Western and Eastern European firms, including the Hungarian and Bulgarian national airline companies. He was also a successful businessman, with interests in shipping, insurance, and communications. Among other things, he launched the conservative

French-language newspaper *Le Reveil* and established, in the late 1970's, a think tank to condense and analyze information culled from foreign publications.

As the elder of Pierre Gemayel's two sons, Amin Gemayel was groomed from childhood to succeed his father as leader of the Phalangist party, whose primary aim since Lebanese independence in 1943 has been the preservation of the political edge given to the country's Christians at that time under the terms of the so-called National Pact. Placed in charge of the party's vast complex of business holdings, he oversaw the operation of bus companies, radio stations, newspapers, a food cooperative, and a security guard service. In 1970 Gemayel succeeded his late uncle, Maurice Gemayel, as the representative to parliament from the Maronite Christian district of Metn, in the mountains northeast of Beirut. Because he took such an active interest in local affairs, he soon became known among his constituents as the "Sheikh of Metn." In his first few years in office, he consolidated the district's administration and improved its roads, waterworks, and telephone network.

Named to the Phalangist party's central committee shortly after his election to parliament, Amin Gemayel seemed to be in an ideal position to inherit party leadership from his father, but during the 1975-76 civil war, which left Beirut divided into Christian and Moslem sectors, he was deposed by his fiery, charismatic younger brother, Bashir. At the height of the fighting, Amin Gemayel commanded Christian militia units on the coast and in the mountains near Beirut, but he remained primarily a politician without great influence within the Christian military organization. Bashir Gemayel, on the other hand, built and led the powerful, Israeli-trained Lebanese Forces Christian militia. When Israel invaded Lebanon, in June 1982, to flush PLO guerrillas from their stronghold in Moslem West Beirut, the Phalangists emerged as the dominant political force in the country, further strengthening Bashir Gemayel's hand. Two months later, he was chosen by the Lebanese parliament to succeed Elias Sarkis, whose six-year term as President was to expire in September.

On September 14, 1982, just nine days before he was to take over the Presidency, Bashir Gemayel was killed when a bomb exploded in Phalangist party headquarters in East Beirut. No group claimed responsibility, but two days later, Phalangist militiamen, apparently in retaliation, participated in a bloody assault on two Palestinian refugee camps in which hundreds of civilians were gunned down. In the midst of the turmoil, Phalangist party leaders, who were looking for a "consensus candidate" acceptable to both Christians and Moslems, nominated Amin Gemayel to succeed his slain brother. With the endorsement of an Islamic coalition headed by former Prime Minister Saeb Salam, Gemayel was easily elected on the first ballot on September 21, 1982, taking seventy-seven of the eighty votes cast. He owed his victory largely to the support of the same Moslem leaders who, a month earlier, had tried to block the election of Bashir Gemayel. In general, Moslems regarded the new President-elect as being more favorably disposed to Moslem interests and less sympathetic to Israel than his brother.

The Moslem leaders' favorable opinion of Amin Gemayel was based, at least in part, on his tireless efforts to stabilize the delicate balance of power between Christians and Moslems through compromise and conciliation. During the 1975-76 civil war, for example, he maintained cordial relations with leftist Lebanese Moslem groups and the PLO. Moreover, while he was critical of those Lebanese Moslems who, in his view, put the Palestinians' cause ahead of the security and welfare of their own country, he was willing to tolerate the continued presence of Palestinian refugees in Lebanon. Perhaps most important, Gemayel believed that Lebanon's interests could best be served if it remained part of the Arab world. Always cool toward Israel, he did not allow the soldiers under his command to train there, and he publicly criticized the Phalangist militia for accepting free arms shipments from the Jewish state. Gemayel's conciliatory approach was welcomed by many Lebanese, who called him "the human face of the Phalange," but it also left him open to attack by some Phalange extremists.

In his Presidential inaugural address on September 23, Gemayel said that his chief priorities were to stop "the vicious cycle of bloody violence" in his homeland and to establish "a strong independent Lebanon . . . free of all foreign troops." Arguing that outsiders had imposed their wars on his country "at Lebanon's expense," he called for the reestablishment of a central government strong enough to expel the Israeli, Syrian, and PLO guerrilla forces then occupying more than two-thirds of the country. In a gesture of friendship to the nation's Moslem community, Gemayel promised to strengthen ties with "our brothers, the Arabs" by improving relations with neighboring Arab states and continuing Lebanon's membership in the Arab League.

In an effort to reduce tensions among Lebanon's religious sects and ethnic communities, President Gemayel asked Shafik al-Wazzan, a Sunni Moslem, to stay on as Prime Minister. Lebanon's unwritten national convenant requires that the President be a Maronite Christian, the Prime Minister a Sunni Moslem, and the leader of parliament a Shiite Moslem. While intending to respect that understanding, Gemayel had planned to appoint a Moslem Lebanese Army officer with no connections or debts to established Moslem parties or factions. He chose Wazzan instead at the request of Saeb Salam.

To stem sporadic internecine fighting and demonstrate the authority of his government, Gemayel, in one of his first acts as President, ordered Lebanese Army forces to conduct a house-to-house weapons search. He had originally planned to take a similar action in Christian East Beirut, but he was forced to abandon the plan because the regular

Lebanese Army was far weaker than the Lebanese Forces militia, which controlled that section of the city. Fiercely loyal to the memory of Bashir Gemayel and mistrustful of the new President, Phalangist militiamen steadfastly refused to lay down their arms. By mid-October, Gemayel was pinning his hopes for the dissolution of all private militias on the willingness of the Lebanese Forces to disband voluntarily after the withdrawal of all foreign forces from the country.

Recognizing the need for international backing in his efforts to rid Lebanon of foreign troops, Gemayel set off, on October 17, on a whirlwind five-day visit to the United States, France, and Italy, the countries whose forces comprised the multinational peacekeeping contingent dispatched to Lebanon in August 1982 to monitor the evacuation of PLO guerrillas from Beirut. He stressed the importance he attached to support from abroad in a mid-October interview with Lucien George of *Le Monde*. Commenting on the prospects for the withdrawal of Israeli forces from southern Lebanon and Syrian and Palestinian forces from the Bekaa Valley and northern Lebanon, Gemayel said, according to a translation in the *Guardian* (October 31, 1982): "Let's be realistic. The problem is beyond us, it's linked to the interests of the foreign powers involved here." The President also hoped to obtain economic reconstruction assistance for his war-torn country. "We're pinning our hopes on a sort of international Marshall Plan to which, apart from the United States, the Arab countries and world financial backers would contribute," he explained to Lucien George. "European aid would be chiefly technical."

Stopping first in New York City, Gemayel made, on October 18, an emotional appeal to the United Nations General Assembly, in which he demanded "the immediate and unconditional withdrawal of all non-Lebanese forces from Lebanon." For eight years, he told the delegates, Lebanon had been victimized by "competing ideologies in the Arab world, the Palestinian armed and uncontrolled presence," and "recurring Israeli invasions and incursions. . . . We have had enough—enough of bloodshed, enough of destruction, enough of dislocation and despair. . . . I call upon the world community to help Lebanon regain its real independence." Maintaining the middle course he had pursued throughout his political career, Gemayel approved the Palestinians' right to "live in peace and freedom and self-determination in their land, Palestine," but he sidestepped condemnation of Israel. In a subsequent Security Council meeting, however, he took a sterner approach and openly accused Israel of being the chief obstacle to peace in Lebanon.

On the whole, Western delegates to the United Nations were impressed by Gemayel's address, which was widely considered to be among the most effective speeches delivered before the General Assembly in 1982. When President Ronald Reagan and his senior aides conferred with the Lebanese President in Washington on October 19, they were equally impressed by his carefully prepared and effective presentation of Lebanon's needs. "He knows what he wants, he knows he needs help, and he is under no illusions," a senior American official said, as quoted in *Time* magazine (November 1, 1982). Gemayel emphasized in his talks with President Reagan that United States support was "indispensable" to the existence of an independent Lebanon. In return for Reagan's promise to consider expanding the size and role of the multinational peacekeeping force stationed in Beirut, he endorsed the American President's comprehensive September 1 Middle East peace plan. He was the first national leader from the region to give the proposal his unqualified approval. Furthermore, he secured from Secretary of Defense Caspar W. Weinberger an assurance of additional American military assistance in improving and increasing the Lebanese Army.

Gemayel received similar commitments from the leaders of the French and Italian governments. A spokesman for President François Mitterrand was quoted in the New York *Times* (October 21, 1982) as saying that France was "ready to give any sort of aid that is wanted by Lebanon for its reconstruction, whether this be military, technical, financial, economic, cultural or aid in any other field." Having estimated that it could cost as much as $15 billion to rebuild Lebanon's shattered cities and revive its economy, the Lebanese President sought help from A. W. Clausen, the president of the World Bank. As an initial step in providing economic reconstruction assistance, Clausen agreed, in a meeting on October 19, to send a team of World Bank analysts to Lebanon in November to assess the situation and plan a financial aid program. Because Gemayel had achieved most of his objectives, his foreign trip was regarded by the Lebanese press, from the Phalangists on the right to the Communists on the left, as a great success.

On his return home, Gemayel took steps to shore up the central government. Among other things, he revitalized the administrative branch by recruiting for his staff capable young business executives who had experience working abroad for Lebanese firms. On November 9, 1982 he won the right to extend his executive authority when the parliament, in connection with a vote of confidence, granted his request for emergency powers. By a 58-1 vote, with some thirty-odd abstentions, the legislative body gave the President and his Cabinet permission to rule by decree for six months in matters involving security, defense, taxation, justice, and education. The authorization was Gemayel's most important political victory to date since it gave him blanket approval to crack down on political insurgents and PLO sympathizers.

But with President Gemayel effectively controlling only the Presidential Palace grounds in Baabda, a suburb of Beirut, West Beirut, and the Beirut international airport, neither a capable staff nor emergency powers were enough to enable him to cope with Lebanon's most immediate problem: the recurrence of skirmishes between rival religious factions. Hoping to stem the slide toward renewed civil war by expanding the geographical scope of his government's authority, Gemayel intensified his efforts to accelerate the withdrawal of foreign troops. On November 7, 1982, for example, he met secretly in Morocco with a senior aide to Yasir Arafat, the PLO leader, to lay the groundwork for future direct talks between Gemayel and Arafat on the continued presence of the PLO in Lebanon. To speed up the departure of Israel's forces, he asked the United States to pressure Israel to drop its demand that troop withdrawal negotiations be held in both Beirut and Jerusalem. The Lebanese President objected strongly to that stipulation because it implied recognition of Jerusalem as Israel's capital, a step that would have outraged the Arab world. After President Reagan acceded to Gemayel's request, Israel backed down, and during the last week of 1982 Lebanese-Israeli peace talks began under the watchful eyes of American mediators.

Six months later, in June 1983, the Lebanese parliament overwhelmingly approved an American-sponsored withdrawal agreement with Israel. Syria, however, refused to retreat from its strongholds to the north and east of Beirut and, in late July, threw its support behind the opposition "alternative" government proclaimed by the National Salvation Front, headed by Druse leader Walid Jumblatt. Under the terms of the agreement, Israel was not obliged to withdraw unless Syria and the PLO did the same, but on September 4, Israeli forces, demoralized by rising casualties, pulled back to a more defensible position south of the Awali River. Within hours, sectarian warfare erupted in the Shouf mountains.

By the end of the month, Robert C. McFarlane, the United States special envoy, and Saudi Arabian Prince Bandar ibn Sultan had negotiated an uneasy cease-fire agreement, which included a provision for a conference of national reconciliation to be attended by all the major factions. Despite repeated cease-fire violations and incidents of random violence, such as the terrorist bombings of the headquarters of the American and French peacekeeping contingents, President Gemayel remained optimistic. As he explained to William Stewart in an interview for *Time* magazine (October 3, 1983), "The goal is the withdrawal of all foreign forces. . . . [Then] maybe we have to renew our national system to take into account our pluralism. Instead of dividing, it can unite. I am ambitious about this goal. I think that I will be able to find the right formula. This is the *raison d'être* of Lebanon. . . . How can you bring Moslems and Jews together in the Middle East if the Lebanese formula for coexistence fails?"

Amin Gemayel is a boyishly handsome, dapper man with thick black hair and dark eyes. Restrained and soft-spoken in manner, he is nonetheless an excellent orator, especially in classical Arabic. He is also fluent in French and somewhat less fluent in English. Passionately interested in his country's history and culture, he frequently visits the ancient Christian monasteries that dot the countryside, and he reads extensively of Lebanese history. To relax, he plays tennis or listens to classical music, particularly Wagner and Beethoven. He is said to be fascinated by electronic gadgets. Little is known about his private life. Married to the former Joyce Tyan since December 1967, he is the father of two boys, Pierre and Sami, and a girl, Nicole.

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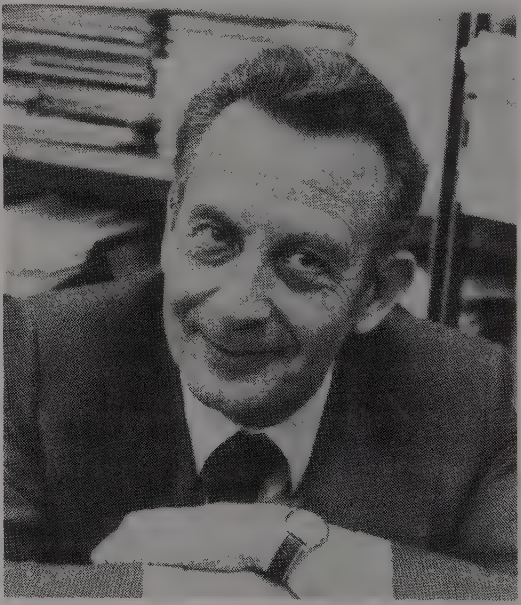

Gerbner, George

Aug. 1919- Social scientist; educator. Address: b. The Annenberg School of Communications, University of Pennsylvania, 3620 Walnut St., Philadelphia, Pa. 19104

"If you can write a nation's stories, you needn't worry about who makes its laws," George Gerbner, the dean of the University of Pennsylvania's Annenberg School of Communications, said recently. "Today television tells most of the stories to most of the people most of the time." But to Gerbner, a communications researcher for over thirty years, television is more than a medium of communication; it is, like pre-industrial religion, an "institution of general enculturation" that sets the standards for accepted social beliefs and behavior. Recognizing the ritualistic nature of television, Gerbner has devoted the past fifteen years to detailed analyses of television program content and its relationship to viewers' conceptions of reality. He has also served, over the years, as the principal investigator in studies of institutional structure and decision-making on American television and of the treatment of foreign news in the press of six countries.

The son of Árpád Gerbner, a teacher, and Margaret (Mŏrányi) Gerbner, a photographer, George Gerbner was born in Budapest, Hungary in August 1919. Reared in the Hungarian capital, he attended the Joseph Eotvos Realgymnasium, where he was active in the Boy Scouts and in the school's drama and literary clubs. After his graduation in 1937, he took time out from his formal education to polish his writing skills. One of his efforts won him first prize in a national literary competition. In 1938 he enrolled at the University of Budapest, but his college career was interrupted by World War II. Unwilling to enter military service in support of Nazi Germany, Hungary's ally, he decided to immigrate to the United States.

Leaving his family behind, Gerbner set out for the United States in 1939 and, with the help of relatives in Paris, secured passage on a ship bound for Mexico. There he traveled around the country for six months, working from time to time as a guide for American tourists, while he waited for his visa. Finally admitted to the United States in 1940, he settled in Los Angeles, California and entered the University of California branch there as a psychology major. A year later, he transferred to the university's Berkeley campus, where he fulfilled the requirements for a B.A. degree in journalism in 1942.

Within days of taking his degree, Gerbner landed a job with the San Francisco *Chronicle*. During his months on its staff, he worked at various times as a general assignment reporter, feature writer, copy editor, book reviewer, columnist, and assistant financial editor. Shortly after he became a naturalized American citizen, in 1943, Gerbner resigned from the *Chronicle* to enlist in the United States Army. Assigned to the 541st Parachute Infantry, he eventually joined the Office of Strategic Services. Over the next two years, he carried out dozens of missions behind enemy lines in the North African and European war theatres, earning a field commission and a Bronze Star. After the end of the war, he was named to the team of American officers delegated to track down and arrest Nazi war criminals. Gerbner personally rounded up more than 200 high-ranking former Nazi officials, including the first Nazi Prime Minister of Hungary.

Discharged from military service in 1946 with the rank of first lieutenant, Gerbner accepted a position as an editor at the United States Information Service's bureau in Vienna, Austria. Returning to California in 1947, he worked for a time as a freelance writer and as a partner in a Hollywood public relations firm before enrolling in the graduate program in communications at the University of Southern California. He earned an M.S. degree in 1951 and, upon acceptance of his doctoral dissertation "Toward a Theory of Communication," which won for him the university's award for "best dissertation" of the year, a Ph.D. degree in 1955.

To support himself while he attended graduate school, Gerbner took a succession of teaching jobs. From 1948 to 1951 he was an instructor in journalism, English, and social science at John Muir College in Pasadena, California. Concurrently, in the 1950-51 academic year, he served as curriculum assistant in charge of publications and junior-college general education curriculum planning for the Pasadena city school system and as director of the Pasadena Education Association. Gerbner spent the 1951-52 academic year as a research associate in the department of cinema at the University of Southern California, and in 1952 he joined the faculty of El Camino College in Torrance as an instructor in the social aspects of mass communication, a post he held until 1956. From 1954 to 1956 he was also a lecturer in communication in education at the University of Southern California.

In 1956 Gerbner moved to Urbana, Illinois to take an appointment as research assistant professor at the University of Illinois Institute of Communications Research. Long interested in the relationship between mass media message systems and the public images and assumptions that they cultivate, he designed several studies to investigate and analyze what he has described as "the common symbolic environment that gives public direction and meaning to human activity." For example, he examined the portrayal of mental illness in the mass media for a National Institute of Mental Health survey of popular conceptions of mental illness, and he served as project director of a massive cross-cultural analysis of the portrayal of teachers and schools in the mass media of ten Western and Soviet-bloc countries for the United States Office of Education. In addition to his research, Dr. Gerbner taught courses in the university's graduate communications program.

A recognized leader in the field of communications research by the mid-1960's, George Gerbner was named dean of the Annenberg School of Communications at the University of Pennsylvania in April 1964. Despite the administrative burden of guiding the growth and development of a new college (the Annenberg School was founded in 1959), he managed to find time to teach graduate seminars and to continue his trailblazing research. From 1964 to 1968 he served as project director of a UNESCO-sponsored cross-cultural study of the personality traits of the leading characters in American, French, Italian, Yugoslav, Czech, and Polish feature films. Among other findings, he discovered that though the heroes in each country's motion pictures were two to four times more likely to resort to violence for legal or socially sanctioned ends than for illegal or immoral ends, Western heroes were twice as likely to use violence for questionable reasons as their East European counterparts.

Gerbner investigated the portrayal of violence in the mass media—specifically, on television—in greater detail at the request of the National Commission on the Causes and Prevention of Violence. For that study, he and his team of researchers analyzed the plays, films, and cartoons televised nationally by the three commercial networks during two representative viewing weeks in 1967 and 1968. In the two weeks, they counted some 790 dead or injured characters, or an average of five for every program that featured some violence. Moreover, as Dr. Gerbner noted in the working paper that he submitted to the commission in 1969 and in his *Dimensions of Violence in Television Drama,* which was published by the Annenberg School later in the same year, there were fifteen acts of violence—which he defines as "the overt expression of physical force compelling action against one's will on pain of being hurt or killed, or actually hurting and killing"—for every television hour, and eight out of ten of those incidents were presented in a serious as opposed to a humorous vein. He also found that television violence "stuns, maims, and kills without much visible 'hurt'"; that witnesses to the violence are more often than not passive; that lower-class characters are more likely to commit violence than middle- or upper-class characters; that eight out of ten nonwhites fall victim to some violence; and that fully half of all the killers are "good guys who reach a happy end."

At the urging of Senator John O. Pastore, one of the most persistent Congressional critics of television, the National Institute of Mental Health began, in 1969, to award the Annenberg School of Communications an annual grant so that Gerbner could continue his scrutiny of violence in network television programs. Following the same procedure they had used in their initial study, Dr. Gerbner and his associates have videotaped and analyzed more than 1,600 prime-time network programs over the years. As their annual "violence profiles" show, the frequency of violence on television in the past decade has not varied more than 10 percent from the norm. While he recognizes that violence is a cheap and simple way to provide dramatic conflict, Gerbner has pointed out, in an article for *American Behavioral Scientist* (May 1980), that it is also the "cheapest and quickest demonstration of who can and who cannot get away with what against whom." "Real-world victims as well as violents may have to learn their roles," he went on. "Fear—that historic instrument of social control—may be an even more critical residue of a show of violence than aggression. Expectation of violence or passivity in the face of injustice may be consequences of even greater social concern."

To measure the effect of television violence on viewers' perceptions of reality, Gerbner drew up a multiple-choice questionnaire, giving a correct answer and a "television answer" to a number of questions about the "real world," which was distributed to a representative sample of the population across all age groups and socioeconomic strata. As he had expected, "heavy" viewers—that is, those respondents who watched television for more than four hours a day—in all demographic groups chose the incorrect television-biased answer more often than "light" viewers. Perhaps more important, they revealed, in Gerbner's words, "a significantly higher sense of personal risk and suspicion." Among the heavy-viewing respondents who reported that their fear of crime was "very serious" were the elderly, women, nonwhites, and the poor—those groups most often shown as the victims of violence on television.

"The most general and prevalent association with television viewing is a heightened sense of living in a 'mean world' of violence and danger," Dr. Gerbner said in testimony before a House of Representatives subcommittee on communications on October 21, 1981. "Fearful people are more dependent, more easily manipulated and controlled, more susceptible to deceptively simple, strong, tough measures and hard-line postures. . . . They may accept and even welcome repression if it promises to relieve their insecurities. That is the deeper problem of violence-laden television."

Network television executives have not only disputed Gerbner's findings and questioned his methodology, but have also impugned his motives. CBS officials, for example, have argued that his one-week program sample is too small to be representative and his definition of violence too broad to be meaningful. They especially objected to his counting as violent acts natural disasters and "pie-in-the-face" slapstick routines. In Gerbner's opinion, however, there are "no 'accidents'" in fiction. "It is hardly accidental that certain types of characters are accident-prone or disaster-prone in the world of television," he explained in an article for *Society* (September-October 1977). "Such television content patterns may have significant effects on some viewers' conceptions of life and of their own risks in life."

Gerbner's studies of television violence became the basis for his ongoing "cultural indicators" project. Designed to measure trends in television content and effects, the project, which has been supported since 1972 by grants from federal agencies and professional organizations, combines message system analysis of programming content and "cultivation" analysis to determine, in Gerbner's words, "the extent to which exposure to the *symbolic* world of television cultivates conceptions about the *real* world among viewers."

Drawing on his extensive videotape archives, Gerbner put together a frightening composite picture of the world according to television. As he explained to Patricia McBroom in an interview for the Philadelphia *Inquirer's Today* magazine (November 16, 1980), that world "is created in the image of the power and money elite." Males, mostly single, relatively young, middle- and upper-class white Americans, outnumber women three to one, and they are shown in a greater variety of roles and occupations. The overwhelming majority of those men are successful professionals, usually doctors, lawyers, business executives, or law enforcement officers; less than 10 percent are blue-collar workers. As opposed to more than 50 percent in real life, only 20 percent of television's women work outside the home. Moreover, those women are shown as weak, passive, indecisive, and as aging faster than men. "Women are the victims of the greatest cultural assault that mankind has ever conceived . . . ," Gerbner told Patricia McBroom. "They are underrepresented, devalued, and restricted in the opportunities in which they see themselves."

Other segments of the population are similarly "underrepresented" or "devalued." For example, although people over the age of sixty-five account for 11 percent of the population of the United States, they make up only 2 percent of the television population, and they are most often shown in a negative light. Furthermore, television presents a world of "clarity and simplicity," to use Gerbner's words. "In show after show, rewards and punishments follow quickly and logically. Crises are resolved, problems are solved, and justice, or at least authority, always triumphs . . . ," he wrote in a piece for *Psychology Today* (April 1976). "To insure the widest acceptability (or greatest potential profitability), the plot lines follow the most commonly accepted notions of morality and justice, whether or not these notions bear much resemblance to reality." The danger, as Gerbner sees it, is that heavy viewers will believe what they see; that women and minorities will come to accept inferior status and restricted opportunities as inevitable or, worse, deserved; and that the so-called "television generation," accustomed to the relatively stable, predictable world of television, will become increasingly unable to deal with the complexities of social and political reality.

Unlike some of his more optimistic colleagues, Dr. Gerbner thinks that cable television will both "improve and worsen" the social and behavioral effects of television—improve them because cable television, like the print medium, is "selectively used"; worsen them because the cable viewer of specialized channels, such as the all-sports or all-rock-music outlets, could become, in his words, "a kind of cultural conservative." As he explained to Jeri Baker of *Cablevision* magazine (March 7, 1983): "Putting more shelves in the supermarket isn't going to change what you merchandise."

To free viewers from what he has described as their "unwitting dependence on the mass-produced cultural environment," Gerbner has recommended, among other things, teaching critical viewing skills in the schools, encouraging public debate on the merits of television, and creating a freer market in television production by broadening the industry's resource base to liberate it from its "total dependence on advertising monies and purposes." As one way of expanding television's financial base, he has endorsed an FCC proposal for spectrum-use fees to be levied on station owners. The resulting revenues would be used to produce alternative programming not geared to the mass audience.

Described by Peter M. Sandman, in *More* magazine (April 1978), as having "the courtly arrogance and appearance of the stereotypical college administrator," George Gerbner stands five feet ten and one-half inches tall and weighs a lean 160 pounds. He has a narrow face, intense brown eyes, and brown hair. A compulsive worker, he regularly puts in an eighteen-hour day, even on weekends. When he does take a break, he goes to the theatre or the opera. Although he refuses to discuss his program preferences, he maintains that he gets "a lot more" out of his television viewing than the average person. "I play the critical/analytical game," he explained to Mary Alice Kellogg, who interviewed him for *Fifty Plus* (April 1983). "Once you play it, trying to see the message behind the message, I assure you there is no such thing as a dull program." On February 14, 1946 Gerbner married the former Ilona Kutas, an actress who is now the director of the theatre laboratory at the University of Pennsylvania. The Gerbners, who make their home in Ardmore, Pennsylvania, have two sons, Thomas and John.

The editor of the *Journal of Communication* since 1973, Dr. Gerbner has contributed scores of articles to professional journals, popular magazines, reference works, and textbooks. He is the editor or coeditor of several books, including *The Analysis of Communication Content: Developments in Scientific Theories and Computer Techniques* (1969), *Communications Technology and Social Policy* (1973), and *Mass Media Policies in Changing Cultures* (1977), all published by John Wiley & Sons Inc. His memberships include the International Association for Mass Communication Research, the American Association for Public Opinion Research, the American Academy of Political and Social Science, and the International Communication Association, which elected him a fellow in 1979. Among his most recent honors are the Communicator of the Year Award from the B'nai B'rith Communications Lodge and the Media Achievement Award of Excellence from the Philadelphia Bar Association, in 1981, and the Broadcast Preceptor Award from San Francisco State University, in 1982.

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Gibson, William

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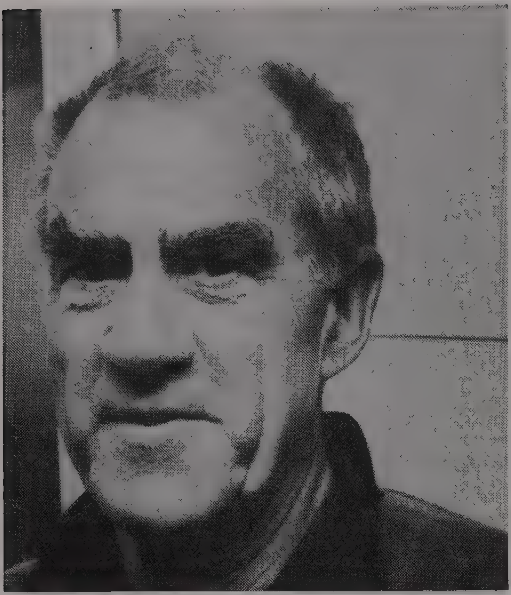
William Gibson's lifelong fascination with language is powerfully evident in his two best-known plays, *The Miracle Worker*, which concerns the fierce, successful struggle of Annie Sullivan to transform the blind deaf-mute child Helen Keller through the gift of words, and *Two for the Seesaw*, in which the dramatic tension between Jerry Ryan,



William Gibson

a Nebraska lawyer whose marriage is breaking up, and Gittel Mosca, a wisecracking, warmhearted dancer from the Bronx, comes through to the audience in precisely captured, contrasting American dialects. The highly charged *The Miracle Worker*, a contemporary classic, was originally written for television in 1957; it became a Broadway smash two years later and a hit motion picture in 1962. The comedy-drama *Two for the Seesaw* had a long initial run on Broadway in 1958 and 1959 and spawned the movie of the same title and the musical *Seesaw*. Gibson's other works include the novel *The Cobweb*, the plays *A Cry of Players* and *Golda*, and three books of memoirs. He also collaborated on the book for the musical *Golden Boy* and wrote *Monday After the Miracle*, a sequel to *The Miracle Worker*.

William Gibson was born in the Bronx, New York City on November 13, 1914. His father, George Irving Gibson, who was of English Protestant descent, worked as a mailroom clerk at the Chase National Bank. His Irish Catholic mother, Florence (Doré) Gibson, went to work as a scrubwoman after the death of her husband. With his sister, Gibson grew up in the Bronx and in Queens, New York City. He learned to play the piano in emulation of his father, an amateur pianist. There was also musical talent on his mother's side of the family, where four uncles were well-known professional banjo players. Gibson has recreated the world of his childhood and young manhood in the family chronicle *A Mass for the Dead* (Atheneum, 1968), a poignant "wreath of words" for his dead parents and a belated, contrite celebration of his love for them.

At sixteen Gibson graduated from Townsend Harris Hall, a Manhattan public high school for gifted boys that is no longer in existence, and matriculated at the College of the City of New York, now City College of the City University of New York. With the exception of the English classes of Theodore Goodman, who encouraged him in his writing and became his mentor, he found college uncongenial and dropped out after two years. After leaving college, he did some acting with the Barter Theatre in Abingdon, Virginia and wrote several unproduced plays. Rejecting his mother's Catholicism, he embraced atheistic Marxism and became engaged to a Jewish woman, Margaret Brenman.

When Gibson's financée got a job as a psychoanalyst in the children's division of the Menninger Clinic in Topeka, Kansas, he moved to Topeka with her, and they were married there in 1940. While trying to establish himself as a writer, Gibson earned money by teaching piano and playing in a café in Topeka. His first plays to be produced were the one-act *I Lay in Zion*, staged at the Topeka Civic Theatre in 1943, and *A Cry of Players*, a three-act play about the young William Shakespeare that won the Topeka Civic Theatre award in 1947 and was staged at the theatre in 1948. When it was revived by the Lincoln Center Repertory Company twenty years later, the notices were mixed, ranging from boredom with the familiar theme of the tormented young artist breaking out on his own to satisfaction with Gibson's imaginative inventiveness and Frank Langella and Anne Bancroft's spirited performances.

Gibson won the Harriet Monroe Memorial Prize for a group of poems published in *Poetry* in 1945, and Oxford University Press issued a collection of his poems, *Winter Crook*, in 1948. He was also writing short stories at that time. "Teddy Goodman kept writing me to write a novel," Gibson recounted in a "Talk of the Town" interview for the *New Yorker* (February 15, 1958). "I used to think it would take twenty-five years to write a novel. I wrote a lot of lyric poetry with ease, but I would sit all day over half a sentence for a novel. However, I finally did finish one." That novel was *The Cobweb* (Knopf, 1954), about the tensions generated among the staff of a private mental clinic over the choice of new curtains for the community room. It sold well, drew good notices ("masterly dialogue," "keen, if somewhat hectic, sense of drama," "remarkably alive" characters, "clever" plot) and was made into the motion picture *The Cobweb* (MGM, 1955), starring Lauren Bacall, Charles Boyer, and Richard Widmark.

With the money from Metro-Goldwyn-Mayer, the Gibsons bought a house in Stockbridge, Massachusetts, near Margaret's new job on the staff of the Austen Riggs Institute. After moving to Stockbridge, Gibson began work on the comedy-drama *Two for the Seesaw*, about the temporary, precariously balanced romantic attachment between Jerry Ryan, a disconsolate lawyer from Omaha foundering in New York City while his estranged wife carries on divorce proceedings back home, and the high-spirited Gittel Mosca, an unsuccessful but courageous Bronx ballerina. As Gibson explained in the *New Yorker* interview, "The original title of

Seesaw was *After the Verb to Love*. Nobody liked it except me. I wanted to use a quote about love in the play, and found one in Bartlett, attributed to a German baroness. It was long and wordy, so I rewrote it to read, 'After the verb to love, to help is the sweetest in the tongue.'" As originally conceived, the two characters stood in sharp contrast, a taker (the male) vis-á-vis a giver (the female), but Gibson surrendered to pressure from the actor Henry Fonda and the director Arthur Penn and rewrote the play to make the male character more sympathetic, less a heel.

With Fonda and Anne Bancroft brilliantly portraying the two characters, *Two for the Seesaw* ran for 750 performances on Broadway in 1958 and 1959, grossing more than $2,000,000 and winning critical praise for its craftsmanship, compassionate humor, and deft dialogue true to the accents of both Nebraska and the Bronx. Gibson was "ungratified by the compliments on the writing," however, feeling "as though [he] had won a beauty contest by appearing in falseface . . . a rich thing but not [his] own." His account of the agony of rewriting the play and his disillusionment with standard operating procedure in the big-time commercial theatre was set forth in *The Seesaw Log: A Chronicle of the Stage Production* (Knopf, 1959).

The Broadway and touring company productions of *Two for the Seesaw* brought Gibson royalties of $2,000 a week, and the movie rights were sold for more than $600,000. The screen version, released by United Artists in 1962, starred Robert Mitchum and Shirley MacLaine. *Seesaw*, a musical version of the play, with book by Michael Bennett and music by Cy Coleman and Dorothy Fields, was produced on Broadway in 1973.

Set in 1887, *The Miracle Worker* recounts the critical events in the first months of Annie Sullivan's struggle to bring the six-year-old Helen Keller, then a deaf, speechless, spoiled savage, into communication with the rest of the world. Desperately needing money while working on *Two for the Seesaw*, in 1956, Gibson showed a synopsis of the play, intended for another purpose, to Arthur Penn, who persuaded him to write it as a television play, as Gibson recounted in an article under his byline in the New York *Times* (October 14, 1979): "In those days, we owned no television set; I thus missed the entire 'Golden Age of Television Drama' and had to ask Penn what a television play was. He told me, and I wrote the script half-time over six weeks. The other half was devoted to my three-year-old boy and to hospital visits by us to the lady in our lives, then giving birth to a second. . . . The datum is not irrelevant. What makes for a hit is always an enigma, but one element certainly is common ground between the writer and his audience. The author of *The Miracle Worker* believed in children, was young, energetic, incorrigibly optimistic, no stranger to the 'uplifting' in life; these are not objectionable qualities, and they flowed naturally into the script. And it was obviously a love letter [to Miss Sullivan]. This stubborn girl of twenty, who six years earlier could not write her name, and in one month salvaged Helen's soul, and lived thereafter in her shadow, seemed to me to deserve a star bow."

The Miracle Worker, broadcast live on the CBS dramatic anthology *Playhouse 90* in February 1957, with Patty McCormack playing Helen Keller and Teresa Wright playing Annie Sullivan, won for its author the Sylvania prize "for outstanding contribution to creative television technique." The teleplay also received wide critical acclaim and overwhelming audience response, but Gibson was unhappy with its sketchiness and rewrote it for the stage, fleshing it out. Produced by Fred Coe, directed by Arthur Penn, and starring Anne Bancroft as Miss Sullivan and Patty Duke as Miss Keller, *The Miracle Worker* opened to rave reviews at the Playhouse on Broadway on October 19, 1959. The New York critics hailed the drama as "high-powered," "harrowing," "explosive" theatre, "terse and eloquent" but "packed with emotion" and, in the end, "stirring." The play ran until July 1, 1961, for a total of 700 performances.

Gibson wrote *The Miracle Worker* a third time as a movie (United Artists, 1962), in which Miss Bancroft and Miss Duke reprised their stage roles. The play had its second television incarnation on October 14, 1979. In that taped version, Patty Duke reversed roles, playing Annie Sullivan to Melissa Gilbert's Helen Keller. Gibson's own favorite editions of *The Miracle Worker* are "in those exotic languages [he] can't tell front from back of." Seeing it in Afrikaans, he "couldn't comprehend a word, and for the first time thought it looked like a real play—by somebody else."

Dinny and the Witches, a whimsical fantasy about a young New York jazz trumpeter who acquires temporary magical power, was written in 1950. Produced Off Broadway in 1959, it was panned by critics and closed after twenty-nine performances. After his friend Clifford Odets died, in 1963, Gibson was called in to complete the book for *Golden Boy*, the 1964–65 Broadway musical based on Odets' 1937 play of the same name. In 1966 Gibson cofounded and became first president of the Berkshire Theatre Festival in Stockbridge, which in 1969 produced his *John and Abigail*, a play about John and Abigail Adams that he later came to view as a "disaster."

After nearly dying of a bleeding ulcer in 1971, Gibson began to reassess his values and priorities. His personal spiritual renaissance was accelerated by a visit at Christmas 1972 to the Maharishi International University in La Antilla, Spain. Ostensibly, he went to La Antilla on holiday; actually, the purpose of his trip was to see what was happening to his older son, who had rejected the option of conventional college to study transcendental meditation, or "cosmic consciousness," under the Maharishi Mahesh Yogi. As he relates in his memoir *A Season in Heaven* (Atheneum, 1974), Gibson found the formerly freaked-out nineteen-year-old to be a changed person, unwontedly relaxed, with an air of purpose and a "heartfelt smile." Deciding that "whatever had coached him into such manifest harmony with himself was worth investigating," Gibson himself became a student of transcendental meditation, and by that route he returned to the rejected Catholicism of his childhood. Back in Massachusetts, he became a frequent Mass-goer at a Jesuit chapel in Lenox, studied theology, and wrote three liturgical dramas. The first of the dramas was a Passion play, *Body and the Wheel*, performed at Easter at the Jesuit chapel. The second was the Christmas musical pageant *Butterfingers Angel*, first performed Off Off Broadway in December 1980. The third was *Goodly Creatures*, a drama about religious strife in early seventeenth-century Massachusetts, which premiered at the Roundhouse Theatre in Silver Spring, Maryland in January 1980.

If Gibson has written any play with Broadway commercial factors prominently in mind, it was perhaps *Golda*, based on the autobiography of Golda Meir, the former Prime Minister of Israel. Directed by Arthur Penn and starring Anne Bancroft in the title role, *Golda* opened at the Morosco Theatre on November 17, 1977 to savage notices. Chiefly on the strength of Miss Bancroft's appeal, it ran until February 16, 1978, when the actress withdrew because of illness.

In *Monday After the Miracle* Gibson picked up the story of Annie Sullivan and Helen Keller two decades after the former taught the latter to speak and read, following the difficult relationship between the inseparable pair into the claustrophobic ménage that resulted when Annie took a husband, John Macy. Directed by Arthur Penn, with Jane Alexander as Annie, Karen Allen as Helen, and William Converse-Roberts as Macy, the triangular drama had a rousing premier at the Spoleto Festival U.S.A. in Charleston, South Carolina in May 1982, but it died soon after it opened on Broadway the following month. The dark mood of *Monday After the Miracle*, "so different" from the "joyful optimism" of *The Miracle Worker*, is, Gibson has said, "contemporary with [his] writing time." "Life proceeded for me, as it proceeded for Annie and Helen. . . . You ask yourself questions: 'What is life adding up to? What price did you pay for your triumph? These are the questions that Annie Sullivan asks at the beginning of the play."

William Gibson is tall, silver-haired, and craggy-faced, with prominent, bushy eyebrows. He and his wife—whose home in Stockbridge is a thirteen-room house—have two grown sons, Thomas and Daniel. A lover of the outdoors, Gibson often camps out, in a sleeping bag. In politics, he is a Democrat. If his writing procedure remains as it was in the past, he begins with pen or pencil on a legal pad before going to the typewriter. "Basically, I love the manipulation of language with a pencil and paper," he has said. "I love moving sentences around. I've really never been competent at anything else."

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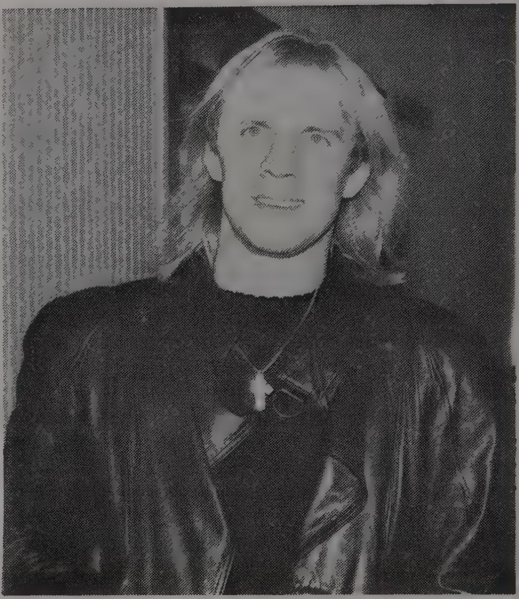

Godunov, Alexander
(gŭ-doŏ-nôf´)

Nov. 28, 1949- Dancer. Address: b. c/o Loree Rodkin Management, 2729 Ellison Dr., Beverly Hills, Calif. 90210

When Alexander Godunov defected during the Bolshoi Ballet's 1979 American tour, he touched off a minor East-West confrontation because American authorities delayed the departure of a Moscow-bound airliner for several days while they tried to determine whether the dancer's wife, a Bolshoi ballerina, was leaving the United States of her own free will. The flamboyant, fiercely independent Godunov, who had been a thorn in the sides of conservative Bolshoi administrators ever since he joined the company as its youngest principal dancer in 1971, was the first member of that illustrious troupe to seek asylum in the West. Shortly after his defection, like Natalia Makarova and Mikhail Baryshnikov before him, Godunov joined the classically oriented American Ballet Theatre.

Although he lacks the classical purity and scrupulous technique of Nureyev and Baryshnikov, Godunov is undeniably a virtuoso dancer, able to ignite the stage with his soaring *jetés*, blindingly fast pirouettes, and whiplash *tours à la seconde*. But his strength resides in his dramatic ability. A spellbinding actor, he always manages to find a new dimension in such familiar roles as those of Count Albrecht and Prince Siegfried. Since his dismissal from American Ballet Theatre in mid-1982, Godunov has appeared with a number of international dance companies as a guest artist.

The younger of the two sons of Boris Ilaryion and Lydia Nicolaiva (Studensova) Godunov, Boris Alexander Godunov was born on November 28, 1949 on the island of Sakhalin, where his father, a soldier in the Soviet Army, was stationed. When he was two, his parents separated, and his mother moved with her children to Riga, in the republic of Latvia. As a boy, Godunov dreamed of becoming an air force pilot. There were no professional artists among his relatives, and he did not even consider a career in the arts until his mother, who worked fourteen-hour days as a train engineer, enrolled the energetic, fun-loving boy in classes at the Riga State Ballet School in 1958 to prevent his becoming, in his words, "a hooligan."

One of Alexander Godunov's classmates at the ballet school was Mikhail Baryshnikov. The two boys were exceptionally talented, but they were so short that they were unable to take partnering classes. Perhaps as a consequence, both became superb technicians. Realizing that their short stature would probably restrict them to character roles, the two friends tried dozens of folk prescriptions to stimulate growth, such as sleeping on wooden floors and drinking gallons of tomato juice. Godunov finally began to grow during his mid-teens, and by the time he graduated from ballet school in 1967, he had attained his full height of six feet three inches.

On his graduation, Godunov joined Igor Moiseyev's newly formed Young Ballet, a classically oriented touring company, and for the next three years spent most of his time on the road, dancing short ballets and showpiece pas de deux before audiences in the Soviet provinces and abroad. Whenever he was in Moscow, Godunov took his daily class at the Bolshoi Ballet's school. One day in 1971 he asked Yuri Grigorovich, the artistic director of the Bolshoi Ballet, if he could audition for the company. Impressed by Godunov's physical power and technical prowess, Grigorovich hired him on the spot as a principal dancer.

Shortly after he joined the Bolshoi, Godunov was assigned the role of Prince Siegfried in *Swan Lake*. Because it was his first attempt at characterization, he was coached intensively by Alexei Yermolaev, a former Bolshoi principal noted for his skill as a dramatic dancer. "He taught me that no matter in what ballet I danced, the important thing was to concentrate on my individuality as a performer," Godunov told John Gruen for a New York *Times* (September 6, 1981) profile. "Every detail was worked out in the light of my own presence as an interpreter. It wasn't about pirouettes or *cabrioles*—it was about *acting*." Godunov's debut in *Swan Lake*, partnering Rimma Karelskaya, was hailed by one Soviet dance critic as "an evening of poetic discovery," and another reviewer, struck by the "maturity" of Godunov's portrayal, observed that he had managed to achieve in a few weeks "what usually takes years of work and comes through many performances."

Over the next several years Godunov took on such leading roles as Basil in *Don Quixote*, the Poet in *Les Sylphides*, Prince Florimund in *The Sleeping Beauty*, Count Albrecht in *Giselle*, and the title role in *Spartacus*, among others. His partners included Raissa Struchkova, Marina Kondratieva, Lyudmila Semenyaka, Nina Sorokina, and most notably, Maya Plisetskaya, the Bolshoi's legendary *prima ballerina assoluta*, who personally selected him as her preferred partner after watching him at work in Asaf Messerer's class. With Miss Plisetskaya, Godunov danced *Swan Lake* and such contemporary works as Alberto Alonso's fragmented dramatic ballet *Carmen*, Roland Petit's abstract *La Rose Malade*, and the ballerina's own *Anna Karenina*, in which he appeared as the dashing Count Vronsky. In the opinion of most Western critics, Godunov's dazzling technique and magnetic stage presence enabled him to hold his own opposite Miss Plisetskaya, who often overpowered her partners with her exceptional virtuosity.

Godunov's prodigious athleticism in a series of classical pas de deux won him first prize at the All-Union Competition for Ballet Artists in 1972, and at the second quadrennial International Ballet Competition in Moscow in 1973. Among the headliners of the Bolshoi Ballet contingent that toured the United States in the summer of 1973, Godunov regularly astounded audiences with his astonishing pyrotechnical display of multiple pirouettes and whirlwind *tours à la seconde* in the *Don Quixote* pas de deux. "He has a flashy appeal and ability to dance at a phenomenal speed that mark him as a twentieth-century dancer," Anna Kisselgoff observed in her review for the New York *Times* (July 6, 1973). "At the same time, his technique is stylish, classical and of top virtuoso quality."

When he returned to the United States in the following year with Maya Plisetskaya and a group billed as Stars of the Bolshoi Ballet, Godunov confirmed his reputation as "one of the finest dancers of his generation," to use Clive Barnes's words. But as his reputation soared in the West, it plummeted in his homeland, largely because of his outspokenness, stubborn individuality, and open admiration of American culture. Suspecting that Godunov might follow the examples of Rudolf Nureyev, Natalia Makarova, and his friend Baryshnikov and defect to the West, nervous Bolshoi administrators refused to allow him to travel abroad with the company for the next five years. During that period he rarely danced in Moscow, and only a few new roles were offered to him, among them Tybalt in Grigorovich's new staging of *Romeo and Juliet* and the stalwart romantic hero in *Love For Love*, Vera Boccadoro's retelling of *Much Ado About Nothing*. "I wanted to dance more, but I wasn't given the chance," he said, as quoted by John Gruen in the

September 1981 New York *Times* profile. "There were months and months when I would go crazy for lack of performances. I began to doubt my value as a dancer—I lost heart."

Faced with a shortage of high-calibre *premiers danseurs* because of internal squabbling that had split the Bolshoi into two factions, Yuri Grigorovich reluctantly selected Godunov for the company's 1979 American tour, which began with a four-week stand at the New York State Theatre in New York City's Lincoln Center. Always a favorite with New York audiences, Godunov scored a personal triumph with his impassioned portrayal of Spartacus, the Thracian slave who leads a revolt against the Romans in Grigorovich's ballet of the same name. Critics were equally taken with his arrogant and brutal Tybalt and his sensitive and noble Prince Siegfried. Even Arlene Croce, who had once complained about his "poor line" and "floppy feet," was impressed. "From a rawly energetic performer, he has developed into a classical dancer of distinction, and his personality has opened and sweetened," Miss Croce remarked in her *New Yorker* (August 20, 1979) review of his performance in *Swan Lake* with Natalia Bessmertnova.

On the evening of August 21, 1979 Godunov strolled out of his hotel on Manhattan's Upper West Side. He never returned. The following day he asked for political asylum at the local office of the United States Immigration and Naturalization Service, declaring, as quoted in *Dance* magazine (October 1979), that he felt "restrained in his artistic life." Two days later his wife, Lyudmila Vlasova, a Bolshoi soloist whom he had married in October 1971, boarded a Soviet airliner bound for Moscow. The distraught Godunov publicly pleaded with Soviet authorities to permit him to meet with her. Fearful that Miss Vlasova was being forcibly prevented from joining her husband, American government officials grounded the plane for seventy-three hours, allowing it to take off only after they had received verbal assurance from the ballerina that she was returning home of her own volition.

In October 1979 Godunov, as had been expected, signed on with American Ballet Theatre, whose extensive repertory included several full-length classical ballets familiar to him, along with the challenging modern works that he hoped would "broaden [his] artistic horizons." Within days of his joining the company, however, its dancers and managers were embroiled in a labor dispute over wages and working conditions. Believing that his own salary, rumored to be $150,000 a year, was an issue in the stalemated negotiations, Godunov, in late November, asked to be released from his contract, but he rejoined the company two months later, after a settlement had been reached. In the meantime, the restless and frustrated dancer, unable to secure last-minute guest engagements in the United States, flew to Germany, where he partnered the Berlin Ballet's leading ballerina, Eva Evdokimova, in several enthusiastically received performances of *Giselle* and *Swan Lake*.

When Godunov made his long-awaited debut with American Ballet Theatre, in Chicago, Illinois in February 1980, dance critics and sharp-eyed balletomanes noticed that the six months of relative inactivity since his defection had taken their toll. In the *Don Quixote* pas de deux, with Natalia Makarova, and *Swan Lake*, with Martine van Hamel, he was stiff, subdued, even grim. "His showoff joy, his audience chemistry, and a good deal of his technical strength have been sapped . . . ," Linda Winer reported in the Chicago *Tribune* (February 15, 1980). "One senses his need to recharge perhaps even more than rehearse."

In what some critics saw as a deliberate effort to temper his Bolshoi-style theatricality, Godunov seemed to overconcentrate on the correctness of the steps in virtually every debut during his first season with American Ballet Theatre. The result, as Robert Greskovic observed in *Ballet News* (September 1980), was "a less careless dancer and more uninteresting performer." This was perhaps most evident in his precise and academic performance of George Balanchine's neoclassical *Theme and Variations*. Although he carried off with apparent ease and amazing speed the notoriously difficult series of direction-changing turns that defeats all but the most accomplished technicians, Godunov was too "rigid" and coldly efficient "to truly capture the 'neo' in the neoclassicism," according to Anna Kisselgoff, who reviewed his performance for the New York *Times* (May 7, 1980).

By all accounts, Godunov seemed happier in the full-length classical ballets in the company's repertory than in short, pure-dance works like *Theme and Variations*. His portrayal of Basil, the happy-go-lucky barber in *Don Quixote*, was humorous, often touching, and excitingly danced, and his Prince Siegfried, always one of his most congenial roles, was unusually convincing—unaffected and innocent before his encounter with the Swan Queen, passionate and brooding thereafter. But it was the emotional depth of his characterization of Count Albrecht in *Giselle* that most affected balletgoers and critics.

In Godunov's view, Albrecht is neither a cad nor a slumming playboy, but a man deeply in love, an interpretation that makes his despair at Giselle's death and his desperate attempts to hold on to her spirit all the more poignant. "To me, it's important if they [the viewers] are near tears after my performance [in *Giselle*]," he told Ken Sandler in an interview for *Ballet News* (September 1980). "I think not only steps must be onstage. . . . You must dance your feelings. You must say to the audience good things, bad things, you must give a *performance*. You must show your inside feelings about the story."

Because of the intensity and conviction of his portrayal of Albrecht, Godunov brought out "the best in his Giselles," as Anna Kisselgoff, for one, has noted. Responding to her partner's strong dramatic presence, the coolly classical Natalia Makarova gave what Miss Kisselgoff described in the New York *Times* (April 14, 1980) as "the most passionate Giselle" of her career, "a Giselle actively fighting to save Albrecht's life." Cynthia Gregory also found inspiration in and complete rapport with Godunov's Albrecht.

As he settled into the routine of regular performances with American Ballet Theatre, Godunov gradually enlarged his repertory, annexing, among others, the roles of Solor in *La Bayadère*, Jean de Brienne in *Raymonda*, and Don José in *Carmen*, Roland Petit's one-act dramatic ballet. His strongly projected masculine presence as Don José turned what had been, in the company's staging, almost a parody of Prosper Mérimée's narrative into a steamy and violent love story. Perhaps his most felicitous new role, however, was Othello in José Limón's *The Moor's Pavane*, a part he had first danced with the Limón company at the 1980 Spoleto Festival U.S.A. in Charleston, South Carolina. Recognizing that he hardly corresponded to the traditional visual image of the Moor, Godunov approached the work as a study of madness. "Godunov's tormented Othello, led down a vortex of jealousy to total destruction, was portrayed with an almost terrifying dramatic honesty," Clive Barnes wrote in his New York *Post* (May 5, 1981) review of the dancer's American Ballet Theatre debut in the piece. "This is one of the great performances of the role, recalling Erik Bruhn, and, for that matter, Limón himself." Another new addition to Godunov's personal repertory, Jerome Robbins' lyrical pas de deux *Other Dances*, was less successful. Although both he and Miss Gregory easily mastered the ballet's virtuosic technical demands, neither adequately expressed its lighthearted charm.

Since his defection, Godunov has been a frequent guest artist with such foreign troupes as the Berlin Ballet and the Israel Ballet and with both regional and national American companies, including the José Limón American Dance Company and the Alvin Ailey City Center Dance Theatre. He seemed to be most at home, however, with American Ballet Theatre, especially after Mikhail Baryshnikov took over as its artistic director in 1980, and he was, by the end of the 1981-82 season, one of its top draws. Therefore it was something of a shock, both to him and to balletomanes, when he was abruptly dismissed by Baryshnikov in June 1982. According to Herman Kravitz, the company's executive director, the dancer's contract was not renewed because proposed drastic changes in the repertory would offer him few opportunities to perform. "I asked for new ballets to dance," Godunov protested to John Gruen in an interview for *Dance* magazine (September 1982), "but nothing new was offered to me. I don't really know *why* I was let go. Nobody talked to me, nobody had the guts to face me personally, nobody was straight with me." It reminded him, he said, "of the Russian way of behavior."

With characteristic resilience, Godunov quickly lined up guest engagements and organized a twenty-city, six-week national tour of "Alexander Godunov and Stars," a pickup group of moonlighting principal dancers and soloists from several major companies, including American Ballet Theatre. Critical reception to the troupe's varied program of razzle-dazzle classical pas de deux and new works was generally favorable, with Godunov himself coming in for a fair amount of the praise, especially for his "genuinely funny" performance of the frolicsome *Yes, Virginia, Another Piano Ballet*, Peter Anastos' spoof of Robbins' *Dances at a Gathering*.

His schedule also included appearances with the Asami Maki Ballet, the Israel Ballet, and the Ballet of the Twentieth Century, whose director, Maurice Béjart, was reportedly choreographing a new ballet for him, tentatively called "Alexander the Great." The dancer, who has been studying acting with Stella Adler and taking voice lessons at the Juilliard School of Music for the past two years, is also rumored to be considering several film offers. *Godunov: The World To Dance In*, a documentary about his life and work produced by Peter Rosen for Metromedia, was broadcast by PBS in February 1983.

With his long blond hair, large blue eyes, and gaunt, expressive face, Alexander Godunov has "the look of a Pre-Raphaelite angel posing as a punk-rock idol," according to John Gruen, the dance critic and historian. He is unusually tall for a classical dancer and has a powerful, angular build with disproportionately long legs that his critics have described as "feminine." Easygoing and good-humored, he often stops to chat with fans who recognize him on the street. In his leisure hours, he enjoys cooking, fishing, and reading, especially the novels of Vladimir Nabokov, which were banned in the Soviet Union. Divorced from Lyudmila Vlasova since February 1982, he is often seen in the company of Jacqueline Bisset, the actress. Godunov makes his home in an apartment on Manhattan's Upper West Side.

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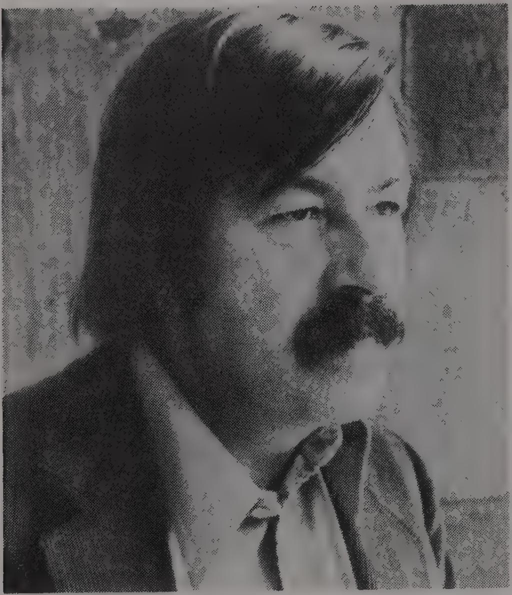
Grass, Günter (Wilhelm)

Oct. 16, 1927– Writer; artist. Address: h. Niedstrasse 13, 1 Berlin 41, Federal Republic of Germany

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1964.

For nearly a quarter of a century Günter Grass has been in the vanguard of the German literati, and he has come to be recognized as one of the most perceptive political and social commentators of his time. He won virtually instant international fame



Günter (Wilhelm) Grass

with his incisive novel *The Tin Drum*, first published in Germany in 1959, in which he tried to make his compatriots come to terms with their recent Nazi past. A latter-day Renaissance man, Grass is also a poet, dramatist, essayist, sculptor, graphic artist, and political activist. The best-known among his more recent novels is the epic *The Flounder* (1978), which deals with culinary history and the relationship between the sexes from the Stone Age to the present. The author John Irving, who has called Grass "simply the most original and versatile writer alive," wrote of him in the *Saturday Review* (March 1982): "Against the authoritative landscape of history, he creates characters so wholly larger than life, yet vivid, that they confront the authority of history with a larger authority—Grass's imagination. He does not distort history; he out-imagines it."

Günter Wilhelm Grass is of German ancestry on his father's side and is descended from Kashubians—a West Slavic people native to the region near the mouth of the Vistula—on his mother's. He was born in Langfuhr, a suburb of the Free City of Danzig, the Baltic seaport that is now the Polish city of Gdansk and the setting of many of his works. His father was a grocer who also served as a minor government official. At an early age, Grass demonstrated a talent for painting and drawing, with an affinity for the bizarre, and at thirteen he wrote an unpublished novel about his Kashubian forebears for a literary competition sponsored by a school newspaper. Although his father took a dim view of the creative arts, Grass's mother, Helene, encouraged her son's imaginative spinning of tales and nicknamed him "Peer Gynt."

Reared "between the Holy Ghost and Hitler's photograph," as he recalled in one of his poems, Grass became a *Pimpf*, or Hitler "cub," at the age of ten, joined the Hitler Youth at fourteen, and was drafted to serve as a Luftwaffe auxiliary when he was sixteen. Wounded at Cottbus during the defense of Berlin in April 1945, he was sent to a hospital in Marienbad, Czechoslovakia, then spent some time in a prisoner of war camp in Bavaria, where he was forced to view the newly liberated Dachau death camp as part of his de-Nazification process.

Released in the spring of 1946, Grass tried his hand as a black marketeer, worked as a farm laborer in the Rhineland, took a job in a potash mine near Hildesheim, and was briefly reunited with his parents. In 1947 he tried to resume his interrupted schooling at Göttingen, but when he found that history, as it was being taught by his professor, consisted mainly of a compendium of wars and battles, he walked out on his first lesson and never completed his *Abitur*. In 1949, after spending two years as an apprentice stonemason and tombstone engraver in Düsseldorf, Grass entered the Kunstakademie in that city, where he studied painting with Otto Pantok and sculpture with Sepp Mages. In his free time he played the drums and the washboard with a jazz band and wrote poems and dramatic sketches. During 1951 and 1952 he traveled in Italy and France.

In 1953, Grass moved to Berlin, where he studied with the metal sculptor Karl Hartung at the Akademie der Künste. Meanwhile, encouraged by the poet Gottfried Benn, Grass continued his literary efforts. In 1955, some of Grass's poems, entered by his wife without his knowledge, won third prize in a contest sponsored by a Stuttgart radio station. As a result, he was invited to join Gruppe 47, a loosely organized association of German avant-garde writers. His work began to appear in literary journals, and in 1956 his first volume, *Die Vorzüge der Windhühner* (Advantages of Moorhens), an illustrated collection of surrealist and satiric prose and poetry, was published by the Hermann Luchterhand Verlag.

In the mid-1950's, Grass tried to gain recognition as a playwright with a series of avant-garde dramas, some of which seemed to reflect the influence of Samuel Beckett. They include *Hochwasser*, *Onkel, Onkel*, *Noch zehn Minuten bis Buffalo*, and *Die bösen Köche*, which in English translation are contained in the volume *Four Plays* (Harcourt, 1967) with the titles "Flood," "Mister, Mister," "Only Ten Minutes to Buffalo," and "The Wicked Cooks." The stage productions of his plays were not well received, however, and Grass has indicated that his dismay with what he saw as the lack of perceptiveness on the part of theatregoers and critics helped to persuade him to write his first novel.

Aided by a small stipend from the Luchterhand Verlag, Grass went to Paris in 1956, where he lived with his family on a subsistence level while working on his novel *Die Blechtrommel* (*The Tin Drum*), the first book in his so-called "Danzig Trilogy." Its protagonist, the mischievous dwarf Oskar Matzerath, was born in Grass's imagination one day at a party, when he saw a child crawl under a table and plunge into his own world of fantasy, oblivious of the reality of the adult world around him. The book is an incisive evocation of the Hitler era and its aftermath as seen through the eyes of Oskar, who deliberately stopped growing at the age of three as a protest against the infantilism of the time but whose brain develops into that of a mature man who can bring back the past with accuracy by beating on his toy drum.

In 1958, Grass returned to Berlin, where he received the annual Grupp 47 prize for his reading from the manuscript of *Die Blechtrommel*. With its publication in December 1959 by the Hermann Luchterhand Verlag, which published all of his subsequent novels, Grass was recognized as a literary figure of international importance. The book was eventually translated into over twenty languages. Like most of Grass's later works, *Die Blechtrommel* was translated into English by Ralph Manheim; it was published in 1962 in Great Britain by Secker and Warburg, and in 1963 in the United States by Harcourt Brace Jovanovich.

In the words of Joseph Bauke, writing in the *Saturday Review* (August 10, 1963), "Günter Grass has to his credit the most vigorous novel in postwar German writing. . . . With it German literature rid itself of the provincialism to which it succumbed so infamously in the days of the Third Reich, and won back an international audience." Hugh McGovern, in his review in *America* (March 9, 1963), called *The Tin Drum* "one long, crazy, unalleviated nightmare" from which "there emerges an authentic feeling, a burning horror and rage at the loathsomeness of the human condition. . . ." And Fred Grunfeld wrote in the *Reporter* (March 14, 1963): "Grass harks back to that superb and, except for Kafka, still forgotten group of expressionist writers, who accounted for the flowering of German literature during the 1920's and early 1930's."A film version of *Die Blechtrommel,* directed by Volker Schlöndorff and released by New World Pictures in 1979, received several honors in West Germany and shared the Golden Palm award at the film festival in Cannes. In the United States it earned an Oscar from the Academy of Motion Picture Arts and Sciences as the best foreign language film of 1980.

Grass's second novel, *Katz und Maus (1961; Cat and Mouse,* 1963), is a somewhat less ambitious work than its predecessor. Its protagonist, Joachim Mahlke, is set apart from his fellows by his uncommonly large Adam's apple, which singles him out as a potential nonconformist, and despite his heroic accomplishments he fails to win acceptance from the conformist "cats" of society. R.K. Burns, commenting in the *Library Journal* (August 1963), called the book "a sample of the best of modern European writing," while D.J. Enright noted in his review in the *New Statesman* (August 23, 1963) that "there are moments of miraculous freshness and hallucinatory clarity." A film version of *Katz und Maus,* with script and direction by Hansjürgen Pohland, was released by Modern Art Film in 1967.

Hundejahre (1963; *Dog Years,* 1965), the third volume in Grass's "Danzig trilogy," is the most ambitious and challenging in that series. Covering the years 1917 to 1957, the story traces the love-hate relationship of Eduard Amsel, a half-Jew and a maker of scarecrows, and Walter Matern, his erstwhile friend and protector who later joins a Nazi stormtrooper attack on him. After the war, filled with guilt and rage, Matern travels through Germany with Prinz, Hitler's German shepherd dog, taking his revenge on his former cohorts by infecting their wives and daughters with venereal disease.

In *Commentary* (May 1964) George Steiner noted that Grass's greatest success was that he was able "to make the Germans—as no writer did before—face up to their monstrous past." Richard Kluger, analyzing Grass's methodology and command of words, wrote in *Harper's* magazine (June 1965): "His method is to seize upon what is latently poisonous in the Germanic character, display it in its benignly sentimental state, then show it stomping off on a sadistic rampage until it is checked and returned to mindless normality, the seeds of renewed virulence lurking just below the surface."

From the evils of the past, Grass turned to the present with his *Örtlich Betäubt* (1969; *Local Anaesthetic,* 1970). It is an ode to the 1960's generation of German students, capsuled in the story of Eberhard Starusch, a forty-year-old bachelor history teacher in Berlin, who tells his tale from the dentist's chair. Starusch is an advocate of the "pedagogical principle," favoring an ideal society in which all are students, while his dentist champions a program of "universal prophylaxis" under which everybody is a patient. Central to the story is Starusch's effort to prevent his student, Scherbaum, from immolating his dachshund in front of the cake-consuming ladies at the famous Berlin café Kempinski's as a protest against the use of napalm in Vietnam. To Anatole Broyard, writing in the New York *Times Book Review* (March 29, 1970), Grass's *Local Anaesthetic* seemed to be "technically . . . the most convincing demonstration . . . that the novel is not only alive and well, but healthier than ever."

In his partly autobiographical, partly historical, and partly fictional *Aus dem Tagebuch einer Schnecke* (1972; *From the Diary of a Snail,* 1973), Grass tried to explain the human condition, German history, and himself to his children. Beginning with a brief history of German socialism, which he wrote on the road while campaigning for Willy Brandt in 1969, he flashed back to the dispersal of the Jewish community of Danzig in the 1930's to tell the story of Hermann Ott, a Gentile schoolmaster—nicknamed "Doubt" because of his Schopenhauerian leanings—in a private Jewish school in Danzig. Interspersed in the narrative is an attack on Hegel, who, according to Grass, "sentenced mankind to history." Asked by his child in the novel, "What's progress?" Grass answered that progress means "being a little quicker than the snail."

Grass's monumental novel *Der Butt* (1977; *The Flounder,* 1978) is based on the misogynistic

Grimms' fairy tale, "The Fisherman and His Wife," in which a talking flounder, rescued by a fisherman, promises to grant him all his wishes until the man's wife, Illsebill, demands that she become king, pope, and finally God. In Grass's version of the tale, the narrator, married to a nagging Illsebill, tells the history of mankind in nine chapters, paralleling his wife's pregnancy. Each chapter is dedicated to one of the great priestess-cooks of the past, from the matriarchal, three-breasted goddess of the Stone Age, Awa, to the present-day surrogate goddess, the "women's libber." Convinced that history, written and directed by man, has been nothing more than chaos, Grass allows the magic flounder to give modern woman a chance to change history and establish peace by destroying the patriarchy. But instead of accepting the newly captured flounder's help in destroying the patriarchy, the women put the flounder on trial for his past sins as counselor of the male sex.

Although the book, which took Grass five years to write, sold a record 150,000 copies in the first month following its publication in Germany, reviews of it were by no means universally favorable, and some women critics objected to what they saw as the book's antifeminist tenor. Many reviewers, however, regarded it as a work of major importance. "A comic epic stuffed with maniacal research and ingenious analogies, *The Flounder* is by far the most audacious product of [Grass's] historical imagination," Morris Dickstein wrote in the New York *Times Book Review* (November 12, 1978). "What stands up as vividly authentic in *The Flounder* is its original conception, the use of culinary history and sexual history as a vehicle for history."

In *Das Treffen in Telgte* (1979; *The Meeting at Telgte*, 1981), Grass fantasized about a conference of writers in Telgte, Westphalia toward the end of the Thirty Years' War in 1647. The book was written by Grass as a tribute to Hans Werner Richter, who in 1947 founded Gruppe 47, an association of leading authors whose mission was to review unpublished manuscripts of aspiring German writers and purge the German language of the pollutions it acquired in the Nazi era. In Grass's book, the Telgte conference is called by the poet Simon Dach, who summons his literary colleagues to resurrect the ravaged fatherland through the living force of German language and literature. The writers quickly slip from their sublime heights of spirituality, greedily gobbling plundered food in a time of hunger, straying in the hay with female companions, and disputing literary forms in heated debates. All the characters are historical figures who lived in Germany in the seventeenth century but never met at Telgte. Theodore Ziolkowski noted in the New York *Times Book Review* (May 17, 1981) that Grass had "chosen his historical analogy with brilliant precision."

Grass's *Kopfgeburten, oder die Deutschen sterben aus* (1979; *Headbirths, or The Germans Are Dying Out*, 1981), which he wrote on his return from a trip to China in 1979, is, in the words of John Leonard in the New York *Times Book Review* (March 14, 1982), "part fiction, part travelogue, part screenplay, and part political pamphlet . . . a wise, sad, witty mess." Included in the book are Grass's eulogy to his dead friend, the writer Nicholas Born; a commentary on West Germany's forthcoming 1980 elections; and a proposal that the two Germanys switch their political systems once every decade, to give the East Germans "an opportunity to relax under capitalism, while the Federal Republic could drain off cholesterol under Communism." Commenting on the concern shown by some politicians about the declining German birthrate, Grass mused about the prospect of an increase in the German population to nearly a billion and an accompanying decrease in the Chinese population to a mere 80,000,000, and asked, "Could the world bear it?" In one of the subplots, the schoolteacher couple Harm and Dörte Peters, products of the 1960's generation, debate while on a tour of Asia whether or not to have a baby. Should they create life to save their race, while at the same time allowing it to suffer their era's ecological and spiritual pollution?

The leading literary influences on Grass's works include the poet Guillaume Apollinaire; the dramatist Georg Büchner; the novelist Alfred Döblin, in whose name he has instituted an annual prize for the best German manuscript; Herman Melville, especially his *Moby Dick;* and the German Expressionists. Among his favorite contemporary writers are Saul Bellow, Norman Mailer, Slavomir Mrožek, Georg Tabori, and John Updike. Although he considered Bertolt Brecht a major inspiration, he condemned Brecht in his play *Die Plebejer proben den Aufstand* (1965; *The Plebians Rehearse the Uprising*, 1967) for failing to speak out in behalf of the East German workers' strike in June 1953.

Other writings by Grass include the volumes of verse *Gleisdreieck* (1960), *Ausgefragt* (1967) and, in English translation, *Selected Poems* (1966), *Poems of Günter Grass* (1969), and *In the Egg and Other Poems* (1978). As Keith Miles wrote in the book *Günter Grass* (1975), Grass's poems "can evoke the lightheartedness and delicacy of a Paul Klee or the nightmarishness and abrasiveness of a Georg Heym. They can be playful celebrations of innocence or grim reflections of experience." Among Grass's collections of prose are *Dich singe ich, Demokratie* (1965), *Über das Selbstverständliche* (1968; *Speak Out!*, 1969), *Dokumente zur politischen Wirkung* (1972), *Der Bürger und seine Stimme* (1974), *Denkzettel* (1978), and *Aufsätze zur Literatur* (1981).

Among the many honors that Grass has received are the Georg Büchner Preis (1965), the Theodor Heuss Preis (1968), the Berliner Fontane Preis (1969), the Carl von Ossietzky medal (1977), and honorary doctorates from Harvard University and Kenyon College. In 1979, he and his fellow writers Heinrich Böll and Siegfried Lenz caused something of a stir when they refused to accept the Federal Republic's Distinguished Service Medal.

A staunch supporter of West Germany's Social Democratic party, Grass served as Willy Brandt's chief campaign speech writer for over a decade but did not formally join the party until 1982. "I am a Social Democrat because to my mind socialism is worthless without democracy," he has asserted, "and because an unsocial democracy is no democracy at all." In the 1960's Grass actively promoted the independent socialist newspaper *Spandauer Volksblatt*, and more recently he founded the literary magazine *L 80*. The Berlin building that houses its offices also serves as a refuge for expatriate writers from East Germany. After visiting Nicaragua in early 1983, Grass spoke out in defense of its Sandinist government, whose situation he found in some ways analogous to that of Poland's Solidarity movement.

Grass usually writes standing up and walks some ten kilometers around his manuscript on a productive day. His novels undergo at least three scrutinizing drafts of reconstruction. The end product is crowned with the author's illustrations and artistically designed jackets. To ensure the best possible translations, Grass conducts seminars for his translators upon completion of a new novel.

Günter Grass was first married in 1954, to Anna Margareta Schwarz, a Swiss dancer, who bore him four children: Laura, Bruno, and the twins Franz and Raoul. In 1979 he married Ute Grunert, whose sons from her first marriage, Malte and Hans, live with them. Grass commutes between his home in Berlin and a sixteenth-century house in a village near Glückstadt, north of Hamburg, which he uses as a retreat. About five feet nine inches tall, Grass has dark hair, rugged features, a walrus mustache, and a slight Oriental slant to his eyes. A lapsed Roman Catholic, Grass says that he does not believe in God but still believes in the Virgin Mary. In addition to conducting culinary experiments, drawing, sculpting, etching, sketching, and politicking, Grass enjoys collecting mushrooms, jetsam, and shells.

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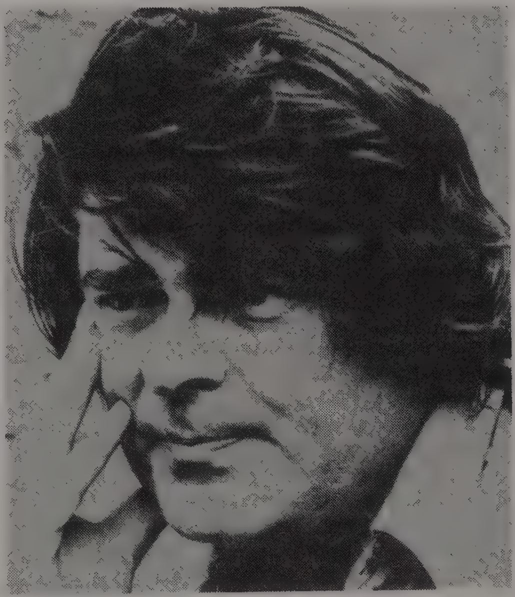
Gray, Simon (James Holliday)

Oct. 21, 1936- British playwright; author; educator. Address: b. c/o Judy Daish Associates, 122 Wigmore St., London, England W1H 9FE



Since the production of his first stage play, *Wise Child*, in 1967, the British playwright Simon Gray has alternately shocked, confused, and amused theatregoers with his witty, acerbic dissections of a specific segment of contemporary British society, namely, the bourgeois intelligentsia. His typical protagonist, in such plays as *Butley* and *Otherwise Engaged*, is a middle-aged, moderately successful man who is bored by his emotional entanglements, burdened by mid-life disillusionment, and, more often than not, sexually ambiguous. Frequently compared to his compatriots John Osborne, Harold Pinter, and the late Joe Orton because of his precise use of language and his lacerating wit, Gray explores in his plays "the futility of a world gone mad with convention," as he once put it. In addition to his original stage plays, Gray is the author of four novels, a dozen television plays, and a translation of Molière's *Tartuffe* that he has described as "an *English* variation on the theme of *Tartuffe*." He has been a member of the English faculty of Queen Mary College, University of London, since 1965.

Simon James Holliday Gray was born on October 21, 1936 on Hayling Island in Hampshire, England, the son of James Davidson Gray, a pathologist, and his wife, the former Barbara Cecelia Mary Holliday. At the beginning of World War II, he and his elder brother were evacuated to Montreal, Canada to stay with their paternal grandparents for the duration of the war. On his return to England, Simon Gray completed his elementary education at Portsmouth Grammar School and at Westminster, a prestigious public school in London, but after six years in the less formal Canadian school system, he found it hard to adjust to Westminster's rigorous rules and regulations. "I used to feel that there was a model of the proper British schoolboy and that I wasn't he," he told Ian Jack in an interview for the London *Sunday Times* magazine (February 19, 1978).

After graduating from Westminster in the early 1950's, Gray moved with his family to Canada, where he attended Dalhousie University in Halifax, Nova Scotia. He earned a B.A. degree in English, with honors, in 1957, then, following a year of teaching English at the Université de Clermont-Ferrand in France, he entered Trinity College, Cambridge for graduate work in English. Although he told Ian Hamilton, who interviewed him for the *New Review* (January/February 1977), that he was a rather "self-indulgent figure" in those days, Gray was a serious enough student to take an M.A. degree, with honors, in 1961. A recipient of the Harperwood Travelling Studentship, he spent the next six months in Spain. There, he wrote his first novel, *Colmain* (Faber, 1963), a Trollopesque satire about life in the mythical Canadian province of New Thumberland.

Returning to Cambridge, Gray was a research student at, successively, St. John's College and Trinity College, from 1961 until 1963, and a supervisor in English at Trinity College, from 1964 until he joined the English faculty of Queen Mary College, University of London, in 1965. During the 1963-64 academic year, he was a lecturer in English at the University of British Columbia in Vancouver. While he was at Cambridge, he completed *Simple People* (Faber, 1965), a tongue-in-cheek look at the Cantabrigian groves of academe seen through the eyes of a smug Canadian research student, *Little Portia* (Faber, 1967), a somewhat rambling account of a young man's initiation into adulthood, the spy thriller *A Comeback for Stark* (Putnam, 1968), which was published under the pseudonym Hamish Reade, and a handful of short stories.

Even at that early stage in Gray's career, discerning literary critics detected in his fiction the hand of a born dramatist. As William H. New observed in his book *Dramatists in Canada: Selected Essays* (1972), "In the novels the playwright is always trying to get out. Descriptive commentaries turn into stage directions, scenes into scenarios, dialogue into a means of dramatic progression. What results is a curious fictional sterility, a coruscating way with words that cuts, amuses, and extends itself so long that it becomes as arid as it is acid, eloquently forgettable."

Despite his apparent affinity for the drama, it was not until he saw a production of Harold Pinter's *The Homecoming* that Gray decided to concentrate on playwriting. When one of his short stories caught the eye of a television producer, he agreed to write the adaptation himself. Broadcast by the BBC in 1966, *The Caramel Crisis* was the first of a dozen or so original television plays that Gray turned out over the next decade, among them *A Way With the Ladies, Sleeping Dog, The Dirt on Lucy Lane*, and *Plaintiffs and Defendants*. *Death of a Teddy Bear*, a murder mystery inspired by the notorious Alma Rattenbury murder case, won him a Writers' Guild Award when it was aired by the BBC in 1967 as an entry in its *Wednesday Play* series. Ten years later, after discovering that the television version of *Death of a Teddy Bear* no longer existed, he rewrote it for the stage, under the title *Molly*.

A news account of another murder case—in this instance, the trial of a man who murdered his mother for her insurance—was the catalyst for Gray's *Wise Child*. In the course of writing the play, however, he came to see the mother, in his words, "not only as a woman but as a man." In a series of drafts, the plot eventually evolved into the story of an aging criminal on the run who, in order to elude the police, reluctantly agrees to masquerade as the mother of a psychopathic young con artist. "I'm not sure I can define the theme," Gray told Sidney Fields of the New York *Daily News* (January 27, 1972). "It has to do with the emotional and sexual conflicts in most people and how sometimes the force of circumstance can change their emotional and sexual natures."

Rejected by television producers, who deemed it too sensational for the average viewer, *Wise Child* opened at Wyndham's Theatre in London's West End in October 1967, with Sir Alec Guinness in the leading role. His virtuosic comic performance as the prim Mrs. Artminster undoubtedly contributed to the play's respectable run, for most critics, while recognizing Gray's talent, were admittedly disturbed by his subject matter. When *Wise Child* opened in New York City on January 27, 1972, with Donald Pleasence heading the cast, American critics greeted the macabre comedy with such a spate of vituperation that it closed after only four performances.

Gray's second London theatre production was *Dutch Uncle*, a black farce about a henpecked chiropodist who hopes to achieve notoriety by murdering his overbearing wife. Staged by the Royal Shakespeare Company in association with H.M. Tennent and Ernest Hecht and starring Warren Mitchell, the British actor best known for his portrayal of the ignorant bigot Alf Garnett on the hit television sitcom *Til Death Do Us Part*, the play was scheduled for only a few performances at the Aldwych Theatre, then the RSC's London base, before moving to a commercial West End theatre, but the first-night reviews were so devastating that the anticipated transfer was never made.

Dutch Uncle was the first in what Gray has since called his "purple patch" of "three flops in a row." Although theatregoers were generally responsive to his adaptation of Dostoevsky's *The Idiot*, which the National Theatre presented at the Old Vic in 1970, most reviewers took the playwright to task for distorting the emphasis of the novel, primarily through the introduction of a cynical narrator to comment on the action. Irving Wardle, in his review for the New York *Times* (July 17, 1970), went so far as to describe the production as "the saddest piece of butchery" he had ever seen at the Old Vic. Because of its hostile reception, the National Theatre withdrew the play from its repertory after a short run. Gray's next effort, *Spoiled*, an expanded version of his successful 1968 television play about the ambiguous relationship between an immature schoolmaster and his admiring, highstrung pupil and its effect on his troubled marriage, opened at the Haymarket Theatre in February 1971. Despite encouraging reviews, the play failed to attract an audience, and after three weeks of half-empty houses, it closed.

Simon Gray's two-year string of failures ended spectacularly with the premiere of *Butley* at the Criterion Theatre on June 14, 1971. That "shapely study of unshapely disintegration," as *New Yorker* drama critic Brendan Gill described the play upon its first American production a year later, focuses on a single day in the life of Ben Butley, an overbearing, burned-out college professor—a day in which he must cope with the sudden realization of his limitations as a teacher and scholar and with the departures of his estranged wife and his opportunistic younger colleague and protégé, Joey. As he had done in *Spoiled*, Gray deliberately left the exact nature of the relationship between Butley and Joey vague. "Butley has some of his most emotional and possessive relationships with other men, but these relationships are not necessarily sexual . . . ," Gray explained, as quoted in Oleg Kerensky's *The New British Drama: Fourteen Playwrights Since Osborne and Pinter* (1977). "He might have been happier if he *had* had a homosexual relationship with Joey, and then he might have preserved it."

Extravagantly praised in London, where it won the *Evening Standard*'s award as best play of the year, *Butley* did not fare quite so well with the New York critics, but virtually every reviewer found in it some redeeming qualities: the brilliant satire of academic conventions; the classical dramatic construction; the mordant wit of Butley's back-to-the-wall wisecracks, delivered with venomous style by Alan Bates, the originator of the role, in a Tony Award-winning performance. "Mr. Gray has devised his comedy with considerable adroitness," Clive Barnes noted in his review for the New York *Times* (November 11, 1972). "What the play has caught is a specific mood and style. Here is the spiteful humor of a university common room combined with a rootlessness and lack of purpose that seem currently endemic among the foolishly wise. . . . *Butley* is no major contribution to dramatic literature, but it is that sadly rare thing—a literate and literary comedy with a heart."

Like *Butley*, *Otherwise Engaged*, Gray's next play, examines the life of its detached intellectual protagonist—in this case, a self-absorbed publisher named Simon Hench—through the magnifying glass of a day that severely tests his assumptions. Determined to pass a quiet evening listening to a new recording of *Parsifal*, Hench is repeatedly interrupted by a parade of intruders, among them his obstreperous upstairs tenant, his straitlaced schoolteacher brother, and his unfaithful wife. In a series of dialogues between the caustic Hench and his interlopers, Gray exposes a basic weakness of contemporary technological society: the breakdown in interpersonal communication.

Otherwise Engaged, starring Alan Bates as Simon Hench, began a two-and-a-half-year run at the Queen's Theatre in London in July 1975. An American production, featuring Tom Courtenay and, later, talk-show host Dick Cavett, opened at the Plymouth Theatre on Broadway in February 1977. In his retrospective analysis of the 1976–77 New York theatrical season for the *Hudson Review* (Summer 1977), John Simon singled out *Otherwise Engaged* as "by far the most interesting of the British imports" and "the most convincing contender" for best play of the year. "This strikes me as the only true play of ideas, in which a problem is explored wittily, perspicaciously, and with a lightness of touch allowing the viewer to come to his own conclusions . . . ," the noted critic explained. "This is the first play out of contemporary England that conveys the sense of civilized defeat, of urbane despair, that seems to have gripped many of the country's finer minds." *Otherwise Engaged* won awards from the New York Drama Critics Circle and the London *Evening Standard* for best play.

For Gray, playwriting is a painfully slow or "grinding"—to use his word—process. As he told Eleanor Blau of the New York *Times* (February 22, 1981), "I generally start with a character in a room who says something, and I hope somebody else will say something. I've very little idea what a play is about till the characters begin to emerge, and that means draft after draft." *Otherwise Engaged*, for example, went through thirty-five drafts. One early version, about a publisher who is, in many ways, Simon Hench's opposite, eventually surfaced as *Dog Days*. Dissatisfied with the structure of the play, Gray refused to permit its production until 1976, when he reluctantly agreed to a provincial tryout in Oxford. Like most British playwrights, Gray is usually closely involved in the casting and rehearsing of his plays, but he deliberately stayed away from the rehearsals of *Dog Days*, fearing that his apathy toward the piece might depress the cast. Despite the playwright's misgivings, Oleg Kerensky, for one, thought that *Dog Days* was "more moving" and much "sharper in its psychological observations" than *Otherwise Engaged*.

For some years Gray has been intrigued by the fate of the remnant of British colonial forces left behind to guard an isolated jungle base camp in the Congo after Henry M. Stanley, the famous explorer and adventurer, set off, in 1886, for the Sudan. In his play *The Rear Column*, Gray describes, in grisly detail, the gradual physical and moral disintegration of the handful of gentlemen officers, under the command of a paranoid martinet, as the months pass without the arrival of the promised relief contingent. "I meant to demonstrate, sympathetically, I think, that even rigorous rules of conduct can collapse in certain circumstances, so that these men end up deeply demoralized people . . . ," he explained to Robert Berkvist of the New York *Times* (November 19, 1978). "These men . . .

were *not* monsters. They were variously decent men cracking up in their very individual ways."

Originally destined for the National Theatre, *The Rear Column* opened instead in a West End commercial theatre in February 1978. Negatively reviewed by the London critics, who, in Gray's opinion, missed the point to an "appalling" degree, the play survived for only forty-five performances. When the Manhattan Theatre Club mounted a production of *The Rear Column* later in the year, American critics were more enthusiastic, hailing the new play as "a highly intelligent piece of craftsmanship" distinguished by "painstaking" and "sympathetic" characterizations and "genuine insight and vision."

The theme of Gray's black comedy *Close of Play*—the total lack of communication among members of a middle-class family—might normally have struck a common chord with many people, but audiences at the Lyttelton Theatre in London, where it was given its world premiere by the National Theatre in July 1979, and, later, at the Manhattan Theatre Club were confused by the novel theatrical device of having the deceased patriarch appear on stage and, at times, converse with his squabbling sons and daughters-in-law. Theatregoers were happier with the 1979 West End production of *Stage Struck*, Gray's comedy-thriller, somewhat reminiscent of Ira Levin's Broadway smash hit *Deathtrap*, about an unemployed stage manager who plots revenge when his successful actress-wife decides to leave him.

With *Quartermaine's Terms*, Simon Gray returned to the setting and characters he perhaps knows best: the staff room and teachers of a British school. St. John Quartermaine, a graceless and compliant bachelor, is an instructor in a Cambridge school for foreigners. Like Ben Butley and Simon Hench, he is a loner, but his withdrawal from society, unlike theirs, is not self-imposed. It is that unwanted isolation, movingly communicated by Remak Ramsay in the American production, which transferred from the Long Wharf Theatre in New Haven, Connecticut to Playhouse 91 in New York City in February 1983, that makes the schoolmaster's resigned acceptance of his fate when he is summarily dismissed from his teaching post—and from the only world he knows—so heartbreaking.

Some reviewers, including Robert Brustein, missed the Pinteresque bite of Gray's earlier plays, but the majority joined Frank Rich in applauding the Chekhovian blend of tragedy and absurdity in this work. "To a certain extent, the subject of *Quartermaine's Terms* is the decline of 'British life and institutions,'" Rich remarked in his New York *Times* review (February 25, 1983). "But the brave little lives that Mr. Gray so compassionately illuminates could be lived by any one of us, and that's why they arouse emotions that are anything but small."

Simon Gray is a handsome six-footer with sharp features and thick, unruly, black hair. Married since August 20, 1964, he and his wife, the former Beryl Mary Kevern, a lecturer in literature at the University of London, have a daughter, Lucy, and a son, Benjamin. The Grays share their large Victorian terrace house in the Highgate section of north London with two "dog-sized" dogs and three cats. Weekdays, Simon Gray commutes by subway to Queen Mary College in the East End of London, where he teaches nineteenth-century English literature. Despite his success as a playwright, he has no intention of retiring from teaching. "It's extremely depressing not to be making progress with writing a play," he explained to Nan Robertson in an interview for the New York *Times* (February 28, 1983), "and I do really deeply love reading poems and plays and the discipline of doing it for and with students. It's stimulating."

When he is not writing or teaching, Gray enjoys swimming, playing tennis and squash, and attending cricket and soccer matches. He also likes to watch American films, particularly westerns, and to read. He is especially fond of the novels of Charles Dickens, whom he has cited as a major influence on his work, and of T.S. Eliot's "haunting, musical" poetry. "Eliot has been my favorite poet since I was nineteen or twenty," he told Nan Robertson. "My life and work would have been very different if it hadn't been for him."

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Hanna, William (Denby)

July 14, 1910- Motion picture and television producer. Address: b. Hanna-Barbera Productions Inc., 3400 W. Cahuenga Blvd., Hollywood, Calif. 90068

Veteran animated film producer William Hanna is the creator, with his longtime partner Joseph R. Barbera, of such popular cartoon characters as the Flintstones, Top Cat, Huckleberry Hound, and Yogi Bear. Hanna and Barbera began their partnership at MGM in 1939 and turned out, over the next decade, a clutch of Academy Award-winning Tom and Jerry theatrical cartoons. After founding their own independent production company in 1957, they effected a virtual rebirth of the cartoon form for television by means of a money-saving technique called "limited animation." The prime source of Saturday morning network programming for children, Hanna-Barbera Productions Inc. is credited with the production of 150-plus animated television series. More than 500,000,000 weekly viewers worldwide relish these animated diver-

William Hanna

sions, which have been dubbed into many languages. The studio is also a distinguished producer of live-actions films, including the Emmy-winning Christmas drama *The Gathering.*

William Denby Hanna was born in Melrose, New Mexico on July 14, 1910, the son of William John and Avice Joyce (Denby) Hanna. Following his graduation from high school, he attended Compton Junior College in Compton, California, where he studied journalism and engineering. Shortly after the stock market crash in 1929, he left school to work as a structural engineer for a construction firm. One of his first tasks was to supervise the building of the Pantages Theater in Hollywood. Hanna lost his construction job during the Depression, but he was soon employed by Leon Schlesinger, the head of the cartoon production company Pacific Art and Title, as a general dogsbody. A few months later, in 1930, he signed on with Harmon-Ising Studios, the animation company that created the Looney Tunes and Merrie Melodies cartoon series. He worked there for the next seven years as a member of the story department and, later, as a lyricist and composer.

On June 7, 1937 William Hanna was hired by MGM Studios in Culver City, California as an animation director and idea man. A month later, Joseph R. Barbera, a former accountant and freelance magazine cartoonist from New York City, joined the MGM staff as an animator and writer. Assigned to collaborate on several small projects, the young men soon discovered that they worked especially well together. Forming an unofficial partnership, they created, in 1939, the battling cat-and-mouse duo Tom and Jerry. "We asked ourselves what would be a normal conflict between characters provoking comedy while retaining a basic situation from which we could continue to generate fresh plots and stories," Hanna explained recently. "We almost decided on a dog and a fox before we hit on the idea of using a cat and mouse."

Tom and Jerry first appeared in *Puss Gets the Boot,* which nabbed an Academy Award nomination as the best cartoon short of the year in 1940. Over the next fifteen years or so, Hanna and Barbera, under the supervision of producer Fred Quimby, turned out 113 cartoons featuring the bullying cat and spunky mouse. Challenging Walt Disney's preeminence in cartoon production, Hanna and Barbera cornered the Academy Awards between 1940 and 1952 with twelve nominations and seven Oscars for the Tom and Jerry shorts *Yankee Doodle Mouse (1943), Mouse Trouble* (1944), *Quiet, Please* (1945), *The Cat Concerto* (1946), *The Little Orphan* (1948), *Two Mouseketeers* (1951), and *Johann Mouse* (1952). Tom and Jerry were so popular with moviegoers that they occasionally appeared in MGM feature films. In imaginative sequences combining live action and animation, the pair romped with Esther Williams in an underwater ballet in *Dangerous When Wet* (1953), and Jerry danced an exuberant duet with Gene Kelly in *Anchors Aweigh* (1945).

Hanna explained the extraordinary appeal of the Tom and Jerry cartoons to Eugene Slafer in an interview published in the critical anthology *The American Animated Cartoon* (1980): "The bad guy always gets it in the end. He gets the comeuppance he deserves. These films are basically one-on-one entertainments. They follow a simple formula: Tom and Jerry struggle, and Tom loses." In recent years, Hanna and Barbera have come under fire from some sociologists and child psychologists for the amount of violence in their Tom and Jerry cartoons. Responding to the criticism, Hanna told Slafer, "We knew that the more 'hard' gags we had in a cartoon, the more laughs we were going to get.. . . My argument against our critics is that there are two kinds of violence. There is violence just for violence's sake, presented in a realistic form, and there is fantasy violence, done in comedy form. I agree with critics who say that imitative violence is bad. Now the psychologists and program practices people are easing up on us because they have come to realize that our type of fantasy violence is just for fun and is not imitative."

For eighteen years Hanna and Barbera worked side by side in the same office at the MGM studios. They talked over story lines, exchanged gags, and passed rough sketches back and forth, but they otherwise followed a rather strict division of labor. Barbera was responsible for drawing the story board; Hanna concentrated on the technical aspects of production, such as calculating the precise number of frames required for each sequence and synchronizing the sequences and the musical accompaniments. Promoted to the rank of producer in 1955, the team earned two more Academy Award nominations, in 1955 and 1957, for, respectively, *Good Will to Men* and *One Droopy Knight.*

As television took its toll on movie attendance in the mid-1950's, MGM began cutting back on the production of expensive technicolor cartoons. When MGM executives ordered Hanna and Barbera to dismiss their entire animation unit, the pair refused and asked instead to be released from their contracts. Pooling their savings, they founded, in July 1957, their own cartoon production company to create animated series especially for the growing television market. To meet television's relentless deadlines and, at the same time, keep costs down, they perfected the so-called "limited animation" technique invented by United Producers of America. This method of animating only certain simplified actions was especially suited to television's small screen. By eliminating detailed backgrounds, reducing certain movements to several standard positions, and relying heavily on close-ups, dialogue, and reusable stock footage, Hanna and Barbera cut down the number of drawings needed for one minute of film from about 1,000 to less than 300. "The economics of TV dictates the quality," Hanna told Eugene Slafer. "I think we do a fair job in voice casting and in backgrounds, but we fall short in actual animation. It is unfortunate that more money cannot be spent on animation."

The "planned animation" technique, as they preferred to call it, allowed Hanna and Barbera to produce animated television shows on a weekly basis. Their first television entry, *Ruff and Reddy*, premiered on NBC-TV on December 14, 1957. Six-minute installments in the continuing tale of the clever cat and his brainless canine companion were packaged by Screen Gems, the TV subsidiary of Columbia Pictures, as the unifying wraparound segments in a show largely made up of old cartoons from Columbia's film library. Ten months later, Hanna and Barbera introduced a new concept in children's television programming: the wholly original animated series. The *Huckleberry Hound Show*, which went into national syndication in October 1958, starred an ingratiating backwoods bloodhound. In addition to appearing in his own seven-minute comedy segment, Huckleberry Hound served as a pitchman for the sponsor's breakfast cereal and as a host, presenting the adventures of the affable, slow-witted Yogi Bear and of Pixie and Dixie, a pair of devilish mice who delight in tormenting the beatnik cat Mr. Jinx. In 1960 *Huckleberry Hound* won an Emmy Award from the Academy of Television Arts and Sciences for "outstanding achievement in the field of children's programming." It was the first time a cartoon series had been chosen for the award.

Attracted by its gently satirical content, many adults, as well as countless children, became devoted *Huckleberry Hound* fans. A multi-million-dollar merchandising business of related toys and novelties sprouted, and the inimitable pooch was named mascot of dozens of organizations. As George W. Woolery pointed out in his comprehensive chronicle *Children's Television: The First Thirty-Five Years, 1946–81* (1983), "*Huckleberry Hound* made an even more historic contribution, accelerating an alliterative zoo-full of descendants. For the next ten years, almost every development in the TV cartoon genre could be traced back to the techniques and hints implicit in one or more of the series which made up this half-hour show."

On the heels of their first hit, Hanna and Barbera, at the instigation of the Kellogg cereal company, introduced in September 1959 a second all-cartoon show, *Quick Draw McGraw*. Spoofing such adult television fare as westerns, private-eye crime thrillers, and family situation comedies, the program featured the adventures of three "odd couples": Quick Draw McGraw, a bumbling equine peace officer, and his sidekick Baba Louie, a Mexican burro; the cat-and-mouse detective team of Snooper and Blabber; and the inseparable father-and-son twosome Augie Doggie and Doggie Daddy. On January 30, 1961, Yogi Bear, the incorrigible picnic-basket-filching nemesis of Jellystone National Park Ranger Smith, was given his own syndicated show. A pair of new cartoons assigned regular slots on *Yogi Bear* were *Snagglepuss*, starring a lisping, chickenhearted lion who bore more than a passing resemblance to Bert Lahr's cowardly lion in the film classic *The Wizard of Oz*, and *Yakky Doodle*, featuring a gabby, mischievous duckling. Yogi Bear and a number of other Hanna-Barbera cartoon characters, among them Huckleberry Hound, Magilla Gorilla, Wally Gator, and Jabberjaw, also appeared in such television specials as *Yogi's Gang*, *Yogi's Space Race*, and most recently, *Yogi Bear's All-Star Comedy Christmas Caper*, and in the feature film *Hey There, It's Yogi Bear* (Columbia, 1964). Assessing the phenomenal success of Hanna and Barbera's unique style of cartoonery, Warren Foster, a scriptwriter for *Huckleberry Hound*, observed, as quoted in the New York *Times* (August 28, 1960), "Disney's trend was more and more toward beautiful art. Huck and the others have restored cartoons to caricature and fun."

When Hanna and Barbera's *The Flintstones*, the first animated situation comedy to be broadcast in prime time, premiered on ABC-TV on September 30, 1960, it was stoned by critics, including the New York *Times*' Jack Gould, who proclaimed it "an inked disaster." Nevertheless, the show, which was indebted to Jackie Gleason's popular sitcom *The Honeymooners* for its characters, was a smash hit and reaped many awards. A satire of modern suburban life, set in the Stone Age, *The Flintstones* depended for much of its humor on imaginative neolithic equivalents of virtually every time- and labor-saving device to be found in a typical American community in the 1960's, from a dinosaur-powered crane to animal-operated kitchen gadgets, and on caricatures of popular personalities of the day, including "Ed Sullyston," a television host, and entertainer "Ann-Margrock." Finally dropped from the network's prime-time schedule in September 1966, *The Flintstones* has lived on into the 1980's in a seemingly endless series of syndicated reruns, spinoffs, and specials. In addition, the good-natured caveman Fred Flintstone, who bequeathed to the English language the all-purpose exclamation "Yabba-dabba-doo," starred in the animated feature film *The Man Called Flintstone* (Columbia, 1966), and his baby daughter, Pebbles, lent her name to a Post Cereals breakfast food.

Hanna-Barbera's second prime-time entry was *Top Cat* (ABC, 1961–62), about a feline con artist and his gang of larcenous New York City alley cats. *The Jetsons*, a twenty-first century counterpart of *The Flintstones*, survived a season (1962–63) on ABC's evening schedule before moving to Saturday mornings, where it ran for more than a decade. Other nighttime cartoon offerings produced by Hanna and Barbera were *The Adventures of Jonny Quest* (1964–65), in which the eleven-year-old hero traveled around the world on various missions with his father, a scientist; *Where's Huddles?*, a 1970 summer replacement series about two professional football players; and *Wait Till Your Father Gets Home* (1972–74), a syndicated series aimed at adults depicting generation-gap conflicts akin to those in *All in the Family* and numerous other popular sitcoms of the early 1970's. Their contributions to the daytime roster of television programs included a menagerie of anthropomorphic animals: *Lippy the Lion* (1962), *Touché Turtle* (1962), *Wally Gator* (1962), *Magilla Gorilla and Peter Potamus* (1963–67), *Ricochet Rabbit* (1963–67), *Atom Ant*, "the world's strongest insect" (1965–67), and *Secret Squirrel* (1965–67).

In 1968 Fred Silverman, who was then in charge of CBS's highly profitable daytime program schedule, decided to replace the dated situation comedy reruns that made up the Saturday morning lineup with first-run animated cartoon series, thereby establishing the pattern for children's programming for years to come. The other networks quickly followed suit. Because of their expertise in the field of planned animation, Hanna and Barbera were in a better position than their competitors to cash in on this expanded market. Within months, Hanna-Barbera Productions was supplying fully one-third of the fare for the three networks' combined eighteen hours of viewing time.

To meet the increased demand, Hanna and Barbera created dozens of action-packed cartoons, including *Penelope Pitstop* (1969–70), *Wacky Races* (1968–69), *Motormouse and Autocat* (1969–70), and *Dastardly and Muttley in Their Flying Machines* (1969–70). Hanna wrote the words and music for the theme song ("Stop That Pigeon") of *Dastardly and Muttley*, about the aerial escapades of the World War I flying ace Dick Dastardly and his snickering canine copilot. The team also resurrected Tom and Jerry for a new series of slapstick comedies, with the violence toned down for young viewers, and introduced several freely adapted animated versions of literary classics, such as *The Three Musketeers* (1968–70), *Around the World in 79 Days* (1969–70), and *The Adventures of Gulliver* (1968–69), and three live-action programs: *Banana Splits* (1968–70), *Danger Island* (1968–70), and *The New Adventures of Huck Finn* (1968–69). Perhaps the most popular of their new shows was *Scooby Doo, Where Are You?*, a supernatural whodunit in which a spineless Great Dane aided four teen-age sleuths. At a time when the average animated entry lasted only two years, *Scooby Doo* was extraordinarily long-lived, with new shows being filmed throughout the 1970's.

Since 1970 Hanna-Barbera Productions has turned out nearly 100 cartoon and live-action series for Saturday morning consumption. Many of the shows featured the animated offspring of motion picture hits (*Butch Cassidy*), televised sitcoms (*Laverne & Shirley*, *Fonz and the Happy Days Gang*, *Mork & Mindy*), or earlier Hanna-Barbera creations (*Scooby and Scrappy Doo*, *The Bedrock Cops*, *Pebbles, Dino, and Bamm Bamm*), but the most successful were *The Smurfs* and *Pac-Man*, which were based, respectively, on a comic strip and a video game. Spawned by the long-running European comic strip "Les Schtroumpfs," *The Smurfs* bowed on NBC-TV in November 1981. Within weeks, the cuddly, goodhearted little blue men (and a lone female "Smurfette") had made the network number one on Saturday mornings. Their popularity was such that NBC officials commissioned several *Smurf* specials—*A Springtime Special* (1982), *A Christmas Special* (1982), and *My Smurfy Valentine* (1983)—for broadcast in prime time. Hanna and Barbera credit the phenomenal success of *The Smurfs* to its carefully delineated characters and its original plots. "*The Smurfs* is a relief from the steady diet of mystery stories and superheroes on Saturday morning . . . ," Barbera explained, as quoted in the Los Angeles *Times* (July 5, 1982). "I think we'll see a move back to fantasy on Saturday mornings."

To counter *The Smurfs*, ABC executives asked Hanna and Barbera to build a series around Pac-Man, the popular video arcade game's voracious yellow blob. Hanna and Barbera's fleshed-out version (complete with family, dog, and typical suburban preoccupations) bears little resemblance to the original, but child viewers apparently didn't mind, for *Pac-Man* gobbled up ratings points as greedily as his video-game counterpart gobbled up ghosts. By the fall of 1982, ABC had overtaken NBC in the Saturday morning standings.

Since its establishment in 1957 Hanna-Barbera Productions has produced for television more than 150 cartoon and live-action series and nearly fifty specials, beginning with a musical version of *Alice in Wonderland*, with a score by Charles Strouse and Lee Adams, and *Jack and the Beanstalk*, which were broadcast in 1966, on ABC and NBC, respectively. The first TV show to combine effectively live-action performances and animated sequences, *Jack and the Beanstalk* won an Emmy Award as the outstanding children's program of the 1966–67 season. Subsequent Emmys were awarded to *The Last of the Curlews* (1972), an informational film based on Fred Bodsworth's book about a vanishing species of arctic bird, and the live-action *The Runaways* (1974). For feature-length musical versions of such children's classics as *Charlotte's Web* (Paramount, 1973), E.B. White's delightful tale about a pig whose life is saved by a remarkable spider, and Johanna Spyri's engaging *Heidi's Song*

(Paramount, 1982), Hanna and Barbera returned to the painstaking full-animation techniques of the Disney era. Live-action feature films produced under the Hanna-Barbera banner include such made-for-television movies as *Hardcase* (1972), *Shootout in a One Dog Town* (1974), *The Beasts Are in the Streets* (1978), *KISS Meets the Phantom of the Park* (1978), and *Belle Starr* (1980). After its first broadcast in December 1977, *The Gathering*, a poignant family drama starring Maureen Stapleton, carried off an Emmy as the outstanding drama special of the 1977–78 television season. Scheduled for production in 1983 are "Forever Like the Rose," "Nessie, Come Home," and "Love Odyssey."

Hanna-Barbera Productions Inc. was purchased by the Taft Broadcasting Company on December 31, 1966, but its cofounders, who serve alternately as president and senior vice-president, have continued to manage its operations and oversee the work of the more than 800 employees, including animators, writers, directors, painters, inkers, camera operators, and actors, at the company's two-and-one-half-acre complex in Hollywood, California. In addition to television series and specials and theatrical motion pictures, Hanna-Barbera Productions also makes industrial and educational films, and the Hanna-Barbera name appears on approximately 4,500 different consumer products made by more than 1,500 licensed manufacturers. The team's favorite brainchildren—Fred Flintstone, Yogi Bear, Huckleberry Hound, and Scooby-Doo, among others—appear in costume at several amusement parks owned by Taft Broadcasting, including Kings Island near Cincinnati, Ohio; Kings Dominion in Richmond, Virginia; Carowinds in Charlotte, North Carolina; and Canada's Wonderland, near Toronto.

Early in their artistic partnership, Hanna and Barbera made a pact to keep their professional and personal lives separate. "We've been held together by a mutual respect for the other's ability," Hanna once explained. "We've disagreed many times, but we've always been able to resolve things. We talk over projects and then Joe works with the writers and I work with the animators." A twinkly-eyed, white-haired man with a square face and a cleft chin, mild-mannered William Hanna grants few interviews. He and his wife, the former Violet B. Wogatzke, whom he married on August 7, 1936, live in North Hollywood, California. They have two children, David William and Bonnie Jeanne, and seven grandchildren. When away from the world of his beloved fantasy creations, Hanna enjoys sailing his 53-foot ocean-going yacht, the *Galatea*, and singing lead in his barbershop quartet, the "Sea Chords."

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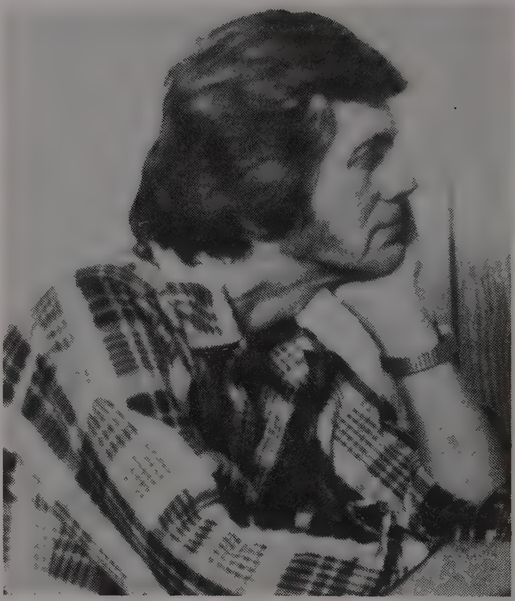

Hanson, Duane (Elwood)

Jan. 17, 1925– Sculptor. Address: b. c/o O.K. Harris Gallery, 383 W. Broadway, New York City, N.Y. 10012; h. 6109 SW 55th Ct., Davie, Fla. 33314

At a Duane Hanson exhibition it is sometimes difficult to distinguish the sculpted figures from the gallery or museum visitors, such is the verisimilitude of Hanson's sculptures of American types and such too is his brilliance in posing them and placing them in an environment. Dismissed by some aesthetes as superior wax-museum dummies, as kitsch or *Abklatsch*, Hanson's hypernaturalistic figures nevertheless pass the primary test for works of art: they shock us into transforming our perception of ourselves. After making several false starts, Hanson began casting human effigies in plastic from live models in 1967, and he perfected his trompe-l'oeil craft in the early 1970's when he moved from explicit social protest to embark on the course he has followed ever since: a quiet evocation of the drudgery, desperation, and dignity of ordinary lives. "My art is not about fooling people," Hanson has explained. "It's the human attitudes I'm after—fatigue, a bit of frustration, aging. . . . My work is re-creation, not facsimile. And if it's antiart, it's antiformalist art. I've rejected that [formalism]. You have to manipulate formal qualities to some extent, but I try to make them subservient."

Duane Elwood Hanson was born in Alexandria, Minnesota on January 17, 1925 to Dewey O. and Agnes (Nelson) Hanson, dairy farmers of Swedish descent. A sickly child, he was afflicted with numerous allergies when he was growing up on his parents' isolated farm near Alexandria and in the rural hamlet of Parkers Prairie, Minnesota, where the family moved in 1930. "Those were the Depression years," Hanson has recalled, as quoted by Margaret Mathews in *American Artist* (September 1981), "but we always had everything we needed. We had our own garden. My mother canned. We never bought anything at the store. My father built his house, the garage, the barn. . . . Now society is more complex."

Parkers Prairie was not an auspicious milieu for an artist-to-be. No one Hanson knew when he was growing up, including either of his parents, was seriously interested in art, and the local library had only one art book, in which he would peruse, over and over, reproductions of paintings by Thomas Gainsborough and Sir Joshua Reynolds. Not until he was sixteen did he visit an art gallery, during a visit to Minneapolis. His own earliest sculptures were wood carvings.

Deferred from the wartime draft because of his allergies, Hanson matriculated at Luther College in Decorah, Iowa in 1943. Unhappy with the emphasis on religion and the slighting of art at Luther College, he transferred after a year to the University of Washington, in Seattle. There he found his first mentor in Dudley Carter, who sculpted figures out of logs with an axe. After eighteen months, he returned to Minnesota to study sculpture with Alonzo Hauser at Macalester College in St. Paul.

Taking his B.A. degree in 1946, Hanson was the first art major to graduate from Macalester College. In the late 1940's he taught art intermittently in high schools in Idaho and Iowa while working for his master of fine arts degree. He began his graduate work under John Rood at the University of Minnesota in 1946 and, after an hiatus of several years, completed it at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he received his M.F.A. degree in 1951. At Cranbrook he studied with the stone carver Bill McVey and the Swedish sculptor Carl Milles, known for his "Marriage of the Rivers" fountain in St. Louis, Missouri, among other monumental works. Milles wanted Hanson to return to Sweden with him as his apprentice, but the arrangement never materialized—fortunately, in Hanson's view. "I loved his [Milles'] work; I still like it," he has pointed out. "But I think it really wasn't for me."

Hanson taught art at the Edgewood School in Greenwich, Connecticut in 1951–52 and at the Wilton Junior High School in Wilton, Connecticut in 1952–53. From 1953 to 1960 he taught in schools for United States Army dependents in West Germany, first in Munich, then in Bremerhaven, where he had the good fortune to meet George Grygo, the sculptor who taught him how to work in plastics. "I thought the technique had a great future," he told Martin H. Bush, the author of the monograph *Duane Hanson* (1976). "The new stuff—polyester resin and fiber glass—didn't require a lot of equipment; it could easily be shipped anywhere, and you could manipulate it yourself, if you knew how." Furthermore, he sensed "the potentiality" of the new materials for "getting some life into the work."

After his return to the United States, Hanson taught in Atlanta, Georgia, in city high schools (1960–62) and at Oglethorpe University (1962–65). While in Atlanta, he did some reliefs for buildings in collaboration with several architects. In 1965 he moved to Miami, Florida as assistant professor at Miami-Dade Junior College.

Dismissing the work he did up to the age of forty-two as "abstract and decorative," Hanson has destroyed it and refuses to discuss it in detail. In Atlanta and Miami he continued to experiment with the new materials to which George Grygo had introduced him, but not beyond the "abstract and stylized designs" that were then his wont. "I was at a stalemate in my career," he recounted to Ellen Edwards, the Miami correspondent of *ARTnews* (April 1978). "I wasn't happy with what I was doing, and I wanted to say something that would be rather unique. Before that, in the 1950's, I did all kinds of things. I did a little clay modeling, carved wood, cast in bronze and did a little welding in steel. I got to the point where I said to myself, so what? They were pretty statements that didn't amount to much. It was all too concerned with aesthetics. There was no attempt to communicate any deep feeling or to say anything about how I felt. . . . In the 1950's you were made to feel that you had to be going along with the [abstract expressionist] mainstream or you wouldn't get any notice."

Hanson followed with increasing interest the rise of Pop Art in the 1960's because that movement "seemed to make realism legitimate again." Rejecting the subjectivity and loose painterliness of the abstract expressionism that had been in vogue since the 1940's, Pop Art explored the aesthetic possibilities of commonplace images, from Brillo boxes to billboards. "It certainly spurred me on," Hanson has said of Pop Art, "especially when I saw the work of George Segal. . . . It was very daring." Attempting to "deal primarily" with the "mystery" of human relationships in "the intimacy of daily life—your relationship to the food on the breakfast table and to the woman across the table," Segal then specialized in ghostly white plaster figures, cast from life and set in such "assembled environments" as elevators, buses, and restaurants.

The influence of Segal and his own need to express his feelings about society in his own way led Hanson into the first phase of what he has called his "expressionist realism." In that phase, as he recounted to Ellen Edwards, he began with a clay model. "Instead of putting the material on the inside of the mold as I do now, I put it on the outside of the mold and filed it down. That gave it a roughness . . . and I was interested in that roughness. . . . I was more interested in the concept than in the refinement, or than in being able to get up close and analyze a finger or an eye. I was interested in the feeling."

The first sculpture that Hanson molded in clay and cast in polyester resin and fiberglass was the all-white *Abortion* (1966), the figure of a dead woman, obviously pregnant, with a sheet covering her. "It was important because I began to reassess what I was doing, and I discovered I was a realist all along," he has said of *Abortion*. "There was a lot of controversy written up in the papers about abortions in Miami. They were illegal and girls were dying. I wanted to say something about it, and I could only do that in a figurative manner."

Accepted with reluctance by the organizers of the 1966 Sculptors of Florida exhibition, *Abortion* outraged local art critics. The outrage served only to spur Hanson on. He immediately followed up *Abortion* with what was popularly known as his "casket sculpture," a gaunt corpse in a wooden casket, representing society's unconcern for the dying poor, and with two grisly sculptures inspired by recent news stories: a student suicide hanging by the neck from a rope, and a gang-raped girl nailed to a tree. He later had second thoughts about those works and destroyed them.

What dissatisfied Hanson in the 1966 pieces was not so much their gruesomeness, apparently, as their contrivance. In 1967 he developed his technique of casting fiberglass, reinforced polyester resin figures from *live* models. The first product of that technique, and his first real success, in his opinion, was *War* (1967), a bloody Vietnam tableau consisting of five American soldiers, four dead and one dying, realistically polychromed in flesh-colored oil (which he found more effective than acrylics) and clothed in tattered remnants of authentic GI gear. In recounting his transition from modeling in clay to casting from live models, Hanson told Ellen Edwards: "I figured, who really cares how you do this? Instead of spending months fooling around with the clay, I would take an impression from a living person. . . . It all came together for me at one time. I think that it [the earlier work] had been so inward for me, and now it [was] more concerned with the world outside myself."

Two other sculptures done by Hanson in 1967, *Accident* and *Gangland Victim*, were banned from an exhibition at the Bicardi Museum in Miami Beach, Florida in 1968 because, as Alberto Fernandez-Paz, the director of the museum, explained, "People come here to relax and see some beauty, not to throw up." *Accident* depicted a mangled teen-aged motorcyclist pinned under his wrecked vehicle and *Gangland Victim*, a mutilated body washed up from the sea. The following year, forty members of the Sculptors of Florida exhibition withdrew their works in protest against Hanson's entry, *Trash*, in which a dead baby was barely visible in a decaying pile of garbage, over which real fruit flies swarmed.

At the urging of a friend, Hanson sent slides of his work to the fashionable Leo Castelli Gallery in New York City. Ivan Karp, the gallery's director, a pioneer in promoting Pop Art and Photo Realism, responded encouragingly and showed the slides to the most likely dealers and curators. Robert Doty at the Whitney Museum of American Art, who was putting together an exhibition exposing the ugly aspects of human experience over the previous hundred years as seen through the eyes of American artists, selected Hanson's *Riot* (a seven-figure racial clash), *Accident*, and *Pietá* for inclusion.

Doty's group show, "Human Concern/Personal Torment: The Grotesque in American Art," held at the Whitney in the autumn of 1969, attracted considerable attention in New York City. Hanson's first one-person show in New York, at Ivan Karp's new O.K. Harris Gallery in 1970, also was the object of considerable interest, and that attention was reinforced by the presence in Manhattan of Hanson himself, who moved there in 1969 at the suggestion of Karp, taking a studio at 17 Bleecker Street, near the Bowery. The first sculpture he completed in New York was the last and most poignant of his violent works, *Bowery Derelicts* (1969), consisting of three ragged winos sprawled in alcoholic stupor amid skid-row litter.

"The content or subject matter of my sculpture," Hanson said in 1970, "is derived from my feeling of despair. Realism is best suited to convey the frightening idiosyncrasies of our time. The purpose of my work, like the flashing road signal, is to depict some of the latent and implicit terrors of our social environment." In making the transition from violent expressionism to satire, between 1969 and 1971, he tried to re-create movement, especially the action associated with spectator sports and entertainment. In *Football Players* he tried copying the poses directly from a news photograph and found that "it just didn't work out." The movement in *Baton Twirler*, *Boxers*, *Rock Singer* and *Woman Cleaning Rug* also seemed too stiff to be convincing. "You find out the hard way," Hanson later said, as quoted by Martin H. Bush, "that the most convincing works are those that don't have to rely on any movement."

Hanson's satirical period was ushered in with *Supermarket Shopper* (1970), "a symbol," in the artist's words, "of the overconsuming housewife pushing a cart filled with every kind of imaginable item that she can buy in a supermarket." It was followed in 1970 by *Bunny*, a replica of one of the nubile and glossily packaged hostesses and waitresses who simultaneously serve and tantalize customers in the Playboy Clubs; by *Housewife*, a cigarette-smoking woman in a rump-sprung bathrobe slouching in an easy chair reading a magazine while drying her hair; by *Tourists*, a garishly dressed couple of Florida vacationers, obviously meant to look ludicrous; and by the more subtle *Hard Hat*, a construction worker with an American flag on his hat and a mean curl to his lip sitting vacantly in repose over his lunch pail.

As Hanson's technique became more refined, so did his attitude. The humor was warmhearted in *Woman Eating* (1971), an obese figure reading a magazine article titled "Relax and Lose Weight" as she gorges herself. (In affection for that figure, Hanson later seated a smiling sculpture of himself across from her at the table.) The humor was replaced by compassion in *Executive* (1971), an exhausted figure, clothed in overcoat and hat and slouched in a chair, with briefcase beside him, that might have been called "Death of an Executive." Along with *Businessman* (1971), *Executive* came closer to fooling the eye than any previous Hanson work. It drew such amazed and amused crowds when it was placed in the lobby of a Wall Street office building that it became a nuisance and had to be removed after a short time.

Hanson entered fully into his satire-free illusionistic phase, in which he tries to "take people as they are," with *Seated Artist* (1972), a cast of his friend the sculptor Michael Bakaty, whom he met in SoHo, the artists' quarter of Manhattan. While visiting Germany in 1972, he did *Lesender Mann* (Reading Man), *Der Maurer* (The Mason), and *Putzfrau* (Cleaning Woman). In the same year he completed *Lady with Shopping Bags, Artist with Ladder, Rocker, Reclining Man Drinking*, and *Sekretärin* (Secretary). There followed *Janitor, Dishwasher, Man with Beer, Old Man Playing Solitaire, Woman Derelict, Woman with Suitcases, Back Packer*, and *Young Shopper* in 1973; *Man Leaning Against Wall, Repairman, Seated Child, Seated Old Woman Shopper, Woman with Laundry Basket, Drug Addict*, and *Woman with Purse* in 1974; *Bank Guard, Cement Worker, Man with Hand Cart, Rita: The Waitress*, and *Museum Guard* in 1975; *Seated Old Man, Young Worker, Shoppers, Old Woman, Slab Man*, and *Self Portrait* in 1976; and *House Painter* in 1977.

In an exhibit at the O.K. Harris Gallery in the autumn of 1976 a group of the new, quieter pieces were arranged in a large space as one tableau, in which Hanson's unsmiling *Self-Portrait*, clean and trim, faced the other pieces, as if reflecting on the reality before him and saying, "There but for the grace of God (art?) go I," as Donald B. Kuspit suggested in *Art in America* (November/December 1976). In Kuspit's view, Hanson's earlier pieces, showing "the destructive devils and self-destructive devils at the social center of the American Hell," had been "personal despair . . . turned inside out." The grouping at O.K. Harris showed a retreat of American society from "the extravagances of violence" into "a resigned mood, a spiritlessness, an inner bankruptcy, an inner ugliness, in the midst of a continuing, if now precarious, plenty."

At the suggestion of John de Andrea, the contemporary sculptor superficially closest to Hanson in his realism, Hanson around the beginning of 1977 began using vinyl resin for the heads and arms of his sculptures. More translucent and malleable than polyester and fiberglass, the vinyl not only looked more fleshy and less fragile but also made it possible to implant hairs in the head and arms more realistically. "People think you can just pour the stuff over somebody and take the mold off and that's it. Well, you can't; you get air pockets and distortions and sometimes an impression never looks right," he explained to Ellen Edwards in the *ARTnews* interview. "You have to doctor it up. That's where the artistry comes in. Sometimes a hand looks frightening or dead, you know. And it's got to look relaxed."

Hanson's first national exhibition toured the United States from October 1976 to April 1978, ending its itinerary at the Whitney Museum of American Art. Among the twenty-nine works in the show was *Woman with Dog*, a hefty, grandmotherly figure, seated, reading a letter, with her poodle beside her. That sculpture was singled out by Lila Hartnet of *Cue* (March 1, 1978) as "striking a chord no simple dummy ever could" because "Hanson distributes her weight to suggest not only her posture on the chair, but also in life," and with "his artist's eye and attention to detail" he "captures her spirit, that spark of humanity wax museum look-alikes never project." Gerrit Henry, who found the show "a profoundly uncomfortable experience," wrote in *ARTnews* (April 1978): "As Hanson has observed, he makes his art for 'every man,' and it is Everyman who has been turning out in droves for this show. . . . Hanson has reached beyond both fine and popular art to create a truly populist art that thumbs its nose both at aestheticized sophisticates and primitives alike, and meets the non-aesthete head on. . . . The exhibition finally shaped up . . . as close encounters of the fourth kind—close encounters with ourselves."

Among Hanson's 1979 works was *Man with a Crutch*, a figure with his left leg in a cast. In *Queenie* (1980) Hanson created a black hotel chambermaid standing behind a work cart loaded with mops and cleansers. "In 1970," the artist has said of *Queenie*, "I made a supermarket shopping lady. I liked the contrast of her bulk and the cart piled high with food. With *Queenie*, I updated that work. I gave *Queenie* a certain dignity that rises above the clutter she deals with." *Man with a Crutch* and *Queenie* were included in an exhibition at the O.K. Harris Gallery in 1981. In her article in *American Artist*, Margaret Mathews quoted remarks made by visitors at that O.K. Harris show: "In their [the figures'] faces you see a sadness and suffering. . . . I don't want to see it, yet I do—every day. I know it exists. . . . His [Hanson's] images are familiar to all of us in our plastic existence . . . the beer can, the plastic cup, the mops, the cleansers. . . . It's American life today."

Duane Hanson is slim and lanky, with blue eyes and a mop of light brown hair. In 1973 he moved from New York City back to Florida, where he lives in a spacious, four-level cement block and glass house in Davie, outside of Fort Lauderdale with his second wife, the former Wesla Host, and their two children, Maja and Duane Elwood Jr. By an earlier marriage, to Janice Roche, which ended in divorce, he has three children, Craig Curtis, Paul Duane, and Karen Liane. The living room of his home contains his favorite chair, a chrome and cane rocker, and Art Deco figurines fill the tables. "They're awfully decadent," he remarked of the figurines to Ellen Edwards in the *Artnews* interview, "but I like them." Believing that "people today are at the mercy of big government, big society," that the "little guy" is not really represented, he sees his art as "a conceptual, almost a political thing." "I can't express myself vocally, so I do it with my work. I think society needs to be reformed; it is not doing things for people, there is nothing uplifting for the average man. My art is for everyman. Of course, only the rich can afford it, but it reaches people through museums and galleries."

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Hare, David

June 5, 1947– British playwright and director. Address: b. c/o Margaret Ramsay Ltd., 14a Goodwin's Court, St. Martins Lane, London WC2N 4LL, England; h. 95 Linden Gardens, London W2, England.

Playwright and director David Hare is a leading figure among the young, left-wing intellectuals who have dominated British theatre since the early 1970's. Like his colleagues Howard Brenton, Stephen Poliakoff, Trevor Griffiths, and David Edgar, Hare writes articulate and elaborately crafted plays that employ the techniques of film and television as much as those of the traditional theatre to examine the state of contemporary society, especially British society. "The theatre is a public forum, where everybody sits together to judge . . . ," Hare wrote in a program note for the National Theatre's production of his most recent stage play, *A Map of the World*. "As a playwright, I can't offer a solution to the world's problems. What I can do is try to make people think about them." Of the four Hare plays—*Slag*, *Knuckle*, *Teeth 'n' Smiles*, and *Plenty*—that have been produced in the United States to date, *Plenty* was by far the most successful. The disquieting story of a brilliant young woman's mental disintegration over a twenty-year period paralleling Britain's postwar decline as a world power, *Plenty* earned a 1983 Tony nomination as best play of the year.

David Hare was born on June 5, 1947 in St. Leonards, Sussex, England, one of the two children of Clifford Theodore Rippon Hare, a purser on a passenger liner, and his wife, Agnes. In the early 1950's the Hares moved to the nearby resort town of Bexhill-on-Sea. Over the years, his parents saved enough money to send their only son to Lancing College, a "liberal," "arty" public school, to use Hare's words, in Sussex. He completed his education at Jesus College, Cambridge University, where he read English. He found the atmosphere at the college to be "very feudal, depressing, wearying, and emotionally tense," as he told Benedict Nightingale in an interview for the New York *Times* (October 17, 1982), but he managed to earn an M.A. degree, with honors, in 1968.

After leaving Cambridge, Hare worked briefly for A.B. Pathé, the documentary film production firm, on a series of films about sex education. Then, in 1968, he and Tony Bicat founded the Portable Theatre, an experimental touring group set up specifically to "take theatre to places where it normally didn't go," as he once put it. The company's first production was *Inside Out*, Hare and Bicat's adaptation of Franz Kafka's diaries. Hare later characterized this joint effort as "a long steady stream of neurosis . . . bashed out at our audiences." Jonathan Hammond, however, in an article for *Contemporary Dramatists* (1973), saw in the joint dramatization the "pleasingly modest and unpretentious" form and the "down-to-earth qualities of clarity and toughmindedness" that were to characterize Hare's later work.

Despite his playwriting credit for *Inside Out*, Hare considered himself to be primarily a director, and during his years with the Portable Theatre, he directed, among other things, the company's productions of *Inside Out*, *Christie in Love*, by Howard Brenton, and David Mowat's *Purity*. But in 1969, when a playwright failed to deliver a commissioned script on time, he dashed off his first wholly original play, *How Brophy Made Good*, a slick, satirical piece about a left-wing intellectual who is corrupted by his success as a TV personality, to fill the gap in the Portable's schedule. "The words just flowed out," he said, as quoted in the *New Yorker* (January 24, 1983). "I wrote practically on my knees—it seemed that easy."

Largely on the strength of his work for the Portable Theatre, Hare was hired in 1969 by the Royal Court Theatre to serve as its literary manager. During his years in that post, he read, by his own estimation, some 900 plays and saw another 300. Hare devoted much of his spare time to playwriting. In 1970 the Hampstead Theatre Club produced his *Slag* and the Portable Theatre staged his *What Happened to Blake?*, an imaginative and unusual work in which he placed the visionary artist and poet William Blake in surreal juxtaposition with a few of his more commonsensical peers, including Alexander Pope and Dr. Samuel Johnson. Looking back on his association with the Portable Theatre, which continued through 1971, Hare told Hugh Hebert, in an interview for the *Guardian* (March 4, 1974): "The work of the Portable was minimal, hard, spare—all those classic virtues. It was blatantly aggressive because aggression was then still a useful virtue in the theatre. I'm not sure it still is. I think you now need subtler ways of getting under the audience's skin."

Slag ("gals" spelled backward) won for David Hare the London *Evening Standard* award as the most promising playwright of 1970. Written at the behest of Michael Codron, the producer, *Slag* is a stylized, satiric work about three women teachers at a foundering public school who renounce all association with men in order to "inch the world forward" into revolutionary feminism. In his review of the Hampstead Theatre Club's production for the *Guardian* (April 7, 1970), Nicholas de Jongh paid tribute to the play's "sharply distinguished" characterizations, its "cocky celebration," and its "proliferating fantasies," although he felt that it "finally [flounders] out of its depth when fantasy turns towards the actual territory of sickness and role playing." Later productions, at the Royal Court Theatre in London in 1971 and at the Public Theater in New York City, also in 1971, were less enthusiastically received, and Hare himself later dismissed the play as "a shameful piece of work."

David Hare was the resident dramatist at the Royal Court Theatre from 1970 through 1971. During that time he also adapted Luigi Pirandello's *The Rules of the Game* for the National Theatre and took part in what he has called "an experiment in public writing." With Brian Clark, Trevor Griffiths, Howard Brenton, Stephen Poliakoff, Snoo Wilson, and Hugh Stoddart, he wrote *Lay-by*, a compelling one-act re-creation of a sensational rape case, and the short piece *Deathsheads*, about a disastrous Christmas party, for the 1971 Edinburgh Festival. The playwrights also collaborated on *England's Ireland*, a politically charged examination of the strife in Ulster. First produced in Amsterdam, the Netherlands, in 1972, the play was staged later in the same year at the Round House in London, under Hare's direction.

Like many committed contemporary British playwrights, Hare believes that the theatre is the ideal medium for social and political analysis. As he explained in a lecture at King's College, Cambridge on March 5, 1978, "The theatre is the best way of showing the gap between what is said and what is seen to be done, and that is why, ragged and gap-toothed as it is, it has still a far healthier potential than some of the other poorer, abandoned arts." Disillusioned by the 1964 Labour government's failure to honor its campaign promises, Hare examined the British political system in *The Great Exhibition*, a "wry, funny, sad cartoon," to quote one critic, about the demoralizing impact of an electoral defeat on a former Labour party M.P. who sees himself as an "exhibitionist" both in public and private life. The play was produced by the Hampstead Theatre Club in 1972, with David Warner in the leading role. Hare continued his scrutiny with *Brassneck*, a scathing indictment of municipal government corruption that he wrote with Howard Brenton. The playwright directed the 1973 world premiere of *Brassneck*, at the Nottingham (England) Playhouse, where he was then resident dramatist.

After working for six years in fringe and subsidized theatres, Hare broke through to the West End—London's equivalent of Broadway—with *Knuckle*, which opened at the Comedy Theatre in March 1974. Starring Edward Fox and Kate Nelligan, *Knuckle* imaginatively combines the style of a hard-boiled detective thriller, the visual technique of contemporary cinema, and the substance of radical social commentary. The plot revolves around Curly Delafield, a cynical arms dealer who returns to his home after an absence of several years to investigate the mysterious disappearance of his idealistic younger sister. In the course of his investigations, Curly exposes the corruption and immorality of several trusted public figures, including his father, a profiteering merchant banker.

"It's the kind of play I welcome on the West End stage . . . ," wrote Michael Billington in his review for the *Guardian* (March 5, 1974). "The work is built around a sustained, intelligent contrast between the volubility of open protest and the discretion, elegance and quietness of much British capitalism; and in that way it more seriously questions our allegedly 'civilised' values." *Knuckle* won for Hare the John Llewellyn Rhys Memorial Prize, given annually by the National Book League to "the most memorable and promising of any literary work" published by a citizen of the British Commonwealth under thirty years of age. It was the first time that the prize was awarded to a playwright. Off-Broadway productions of the play, by the New Phoenix Repertory Company in 1975 and by the Hudson Guild Theater in 1981, received generally unfavorable reviews.

In 1974 Hare, along with the playwright David Aukin and the director Max Stafford-Clark, founded the Joint Stock Theatre Group, a company dedicated to the proposition that by working together actors, writers, and directors could create new rehearsal methods and new plays. One of its earliest ventures was *Fanshen*, based on William Hinton's book of the same name about life on a Chinese commune after the revolution. *Fanshen* dealt with political leadership, "with the relationship in *any* society between leadership and led," as Hare expressed it in his preface to the published script; he therefore saw his work not so much as a play about the People's Republic of China as "a play for Europe, for the West." Revised and refined in workshops over a six-week period, the Joint Stock's production of *Fanshen* attracted favorable attention both on its provincial tour and, later, in London. A televised version was eventually broadcast by the BBC.

Teeth 'n' Smiles, Hare's play about the dashed hopes of the 1960's exemplified through the collapse of a boozy rock singer performing for toffee-nosed revelers at the 1969 Cambridge University May Ball, revealed a raw, emotional power that was, in the opinion of some critics, missing in his earlier work. First presented at the Royal Court Theatre, in a production directed by the playwright, *Teeth 'n' Smiles* eventually transferred to Wyndham's Theatre in the West End, where it continued to draw capacity crowds. In their largely favorable appraisals, critics took special note of Hare's masterful evocation of the sleazy backstage world of rock musicians and their hangers-on and of the original score by Nick and Tony Bicat, especially the chilling final number, "Last Orders on the Titantic." The play was later produced, to unenthusiastic American reviews, by the Folger Theater Group in Washington, D.C. in October 1977, by the Rock 'n' Rep troupe in New York City in August 1979, and by the Company Theater in Los Angeles, California in September 1979.

Aside from playwriting, Hare enjoyed, in the mid-1970's, some striking successes as a director of contemporary plays. His directing credits for that period include a studio production of Snoo Wilson's *The Pleasure Principle* at the Theatre Upstairs in 1973; a revival of Trevor Griffiths' *The Party* for the National Theatre's provincial tour in 1974; Howard Brenton's *Weapons of Happiness* for the National's 1976 London season; and Tony Bicat's *Devil's Island* at the Royal Court Theatre in 1977. He elicited special praise for his production of *Weapons of Happiness*, a drama about a workers' rebellion in a postwar London potato-chip factory. Critics admired his exploitation of the Lyttelton Theatre's resources, the care he took with stage images, and the "clearly etched" performances, to use Michael Billington's words, he coaxed from his actors. In an interview for *Theatre Quarterly* (December 1975–February 1976), Hare attributed his achievements as a director to his professional standing as a playwright: "As a writer I am somehow able to ask for quite radical rewrites—it's something that most directors in England don't seem self-confident enough to undertake—yet it's only one of the director's jobs, to get the best out of a play and a writer."

The inspiration for *Plenty*, Hare's best-known play in the United States, came from M.R.D. Foot's book about British agents working for the Special Operations Executive (SOE) behind enemy lines during World War II. Foot mentioned in passing that the divorce rate among women who were former agents for the SOE was 75 percent. Amazed by this statistic, Hare developed a story about an idealistic, young Englishwoman—Susan Traherne—who could find nothing in her peacetime life to match the romance of her work as a courier in France during the war. Frustrated and embittered by the hypocrisy, pettiness, and materialism of the postwar world for which she had entertained such high hopes, Susan drifts into madness and almost destroys the lives of her husband and friends in the process. "What drives Susan mad is that society doesn't offer any good way to live," Hare explained to Benedict Nightingale. "*Plenty* is about the cost of a life spent in dissent, which is the common experience of thinking people in England. We don't like our society, we feel ill at ease, we're constantly upset. The play is about that, and also about the strength of the institutions we have to work in."

On April 7, 1978 *Plenty* opened at the Lyttelton Theatre in London in a National Theatre production directed by the playwright. Initial reviews were mixed, and the play got off to a slow start. Over the weeks, however, audiences became more and more enthusiastic, and toward the end of the scheduled run, the actors were rewarded with nightly standing ovations. Hare credits the turnaround partly to the electrifying performance of Kate Nelligan, to whom he had dedicated the play, in the central role.

Four years later, Hare again directed Miss Nelligan, in the Public Theater's Off-Broadway staging of *Plenty*, and the play proved so popular with theatregoers that it was moved uptown to the Plymouth Theatre on January 6, 1983 for a limited run. After the transfer, Frank Rich, the influential drama critic for the New York *Times* and perhaps *Plenty*'s most ardent admirer, pronounced it "the one piece of brilliant theatre to arrive on Broadway this season." Although virtually every New York reviewer found something to applaud, some critics, including Walter Kerr, Stanley Kauffmann, and John Simon, felt that Hare had failed to establish a satisfactory link between Britain's decline and Susan's mental deterioration.

After *Plenty*, David Hare took a long sabbatical from playwriting. "I just knew I couldn't go on trying to make an industry out of England's decline," he explained to Sheridan Morley in an interview for *Playbill* (February 1983), "so for a long time I wrote nothing at all." He spent a few months traveling around the United States on a Bicentennial Fellowship, then devoted about a year to two projects—a motion picture and a stage play—that he later abandoned. It was not until 1982 that he returned to the theatre, with *A Map of the World*, commissioned by the Sydney (Australia) Theatre Company. Hare's most technically ambitious play to date, *A Map of the World* takes its title from Oscar Wilde's remark that "a map of the world that does not include Utopia is not worth even glancing at." It depicts the ideological and personal confrontation between Stephen Andrews, a young, idealistic English journalist and Victor Mehta, a cynical, Indian-born novelist who satirizes the Third World from the comfortable security of his home in Shropshire. The confrontation is seen as it actually happens, at a UNESCO conference on poverty held in Bombay, India, in 1976 and, concurrently, as it is reconstructed for motion picture cameras in a film version of Mehta's novel about the incident.

Given its world premiere at the Adelaide (Australia) Festival of Arts on March 30, 1982, *A Map of the World* opened in London at the Lyttelton Theatre on January 20, 1983 to widely divergent reviews. Michael Billington announced in the *Guardian* weekly (February 8, 1983) that it was "the most mature and moving of Hare's works to date," but James Fenton complained in the London *Sunday Times* that "if a speech sounds banal or improbably contrived, we must always wonder whether this is the fault of the author or the fictional screenwriter." And John Russell Taylor commented in *Plays & Players* (March 1983) that he could "see nothing very mystifying about the construction of David Hare's new play except why he should have wanted to put it together that way in the first place." Stung by the criticisms, Hare took the unusual step of replying to his critics in an article for the *Guardian*. Equally displeased by the favorable and unfavorable reviews, he wrote, as quoted by the New York *Times* (March 13, 1983), "I still have the unfashionable belief that critics should try to see plays as they are, in their fullness, and not concentrate solely on those parts which flatter their prejudices."

In addition to his stage plays, Hare is the author of several plays and films for television. *Man Above Men*, an assault on the British judicial system, was an entry in the BBC's *Play for Today* series in 1973. Five years later, the BBC broadcast his *Licking Hitler*, a disturbing piece about a British intelligence "dirty tricks" unit set up to counteract Nazi propaganda during World War II, starring Kate Nelligan. It was chosen best television play of 1978 by the British Academy of Film and Television Arts. Miss Nelligan also played the mysterious, free-spirited young woman who profoundly affects the life of a struggling journalist in Hare's *Dreams of Leaving*, which the BBC aired in 1980. Hare recently completed post-production work on his made-for-television film *Saigon*, a fictional reenactment of the last days of American involvement in Vietnam, with Judi Dench and Frederic Forrest in the leading roles. Produced by Thames Television (Hare had failed to interest American television producers in the script), the film is tentatively scheduled for broadcast in Great Britain in 1983.

A tall, slim man with blond hair and a handsome square-jawed face, David Hare has been described by Benedict Nightingale as "the sort of ageless golden boy you can imagine striding with cricket bat and ball across the playing fields of the pukka school." He is, by his own account, "dreadfully restless," and since the mid-1970's has spent increasingly longer periods of time abroad, mainly in the United States. At least part of his wanderlust stems from his disenchantment with the quality of life in England under the Conservative government of Prime Minister Margaret Thatcher. "England breaks my heart," he told Benedict Nightingale in the New York *Times* interview. "I find it almost impossible to live here. . . . It's a state of humiliation we never dreamed of, and it's very hard to know where change is going to come from." When he is in London, Hare makes his home in a flat near Kensington Gardens. The playwright has three children—Joe, Lewis, and Darcy—from his ten-year marriage to Margaret Matheson, which ended in divorce in 1980. He lists his favorite recreations as golf and "collecting regal erotica."

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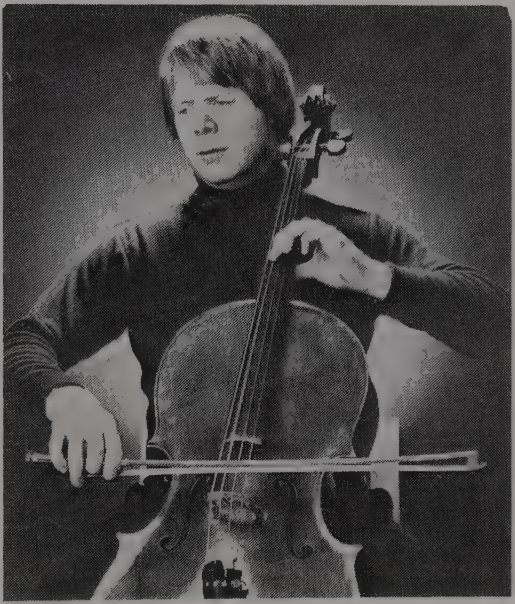

Harrell, Lynn

Jan. 30, 1944- Cellist. Address: b. c/o Columbia Artists Management Inc., 165 W. 57th St., New York City, N.Y. 10019; h. 40 W. 86th St., New York City, N.Y. 10024

Among the younger generation of American cellists, few have as broad a musical background as Lynn Harrell, who made his orchestral debut in his mid-teens and was principal cellist of the Cleveland Orchestra under George Szell by the time he was twenty-one. Since striking out on his own as a soloist in 1970, Harrell has performed with the world's leading symphony orchestras in concert halls and at music festivals at home and abroad, and he has made a number of highly acclaimed recordings. Convinced that the cello has more direct audience appeal than any other musical instrument, Harrell has said, as quoted by Bernard Holland in the New York *Times* (February 19, 1982): "The cello covers all four vocal ranges—soprano, alto, tenor, and bass—so the vibrations are all within the range of human speech. Besides that, there is the visual appeal."

Lynn Morris Harrell was born in New York City on January 30, 1944 to Mack Harrell, the distinguished Texas-born baritone who specialized in cantatas and oratorios, and the former Marjorie Fulton, a professional violinist. His father and mother provided a memorable home environment for him that was filled with music. "My parents never tried to regulate the amount of time I spent practising, or to push me into a career," Harrell recalled in a *Cue* interview with Joseph Porter (July 28, 1975). "One thing they did do was show me, by their example, that making music was a part of life, something very natural."

While growing up in Dallas, Texas, Harrell was mainly interested in sports—especially baseball—and managed to be on some of the best school teams in the city. In junior high school he played on the basketball team that won the city championship. Meanwhile, he was also developing his interest in music. After a few weeks of studying the piano, which failed to inspire him, Harrell became attracted to the cello at the age of nine, when his parents invited friends, one of them a cellist, to their home to play string quartets. At twelve he began his serious study of the cello in Dallas with Lev Aranson, who had been a student of Gregor Piatigorsky in Europe. According to Harrell, it was Aranson who fired his imagination and awakened his first real love for music with his unconventional but effective teaching methods. Harrell's musical studies after he left Texas included classes at the Juilliard School in New York City and the Curtis Institute in Philadelphia, as well as summer sessions at the Meadowmount School in upstate New York, a center renowned for training young string players. He studied with Leonard Rose during that period, sometimes practising as much as nine hours a day.

Harrell first attracted nationwide attention in the spring of 1960, when he shared top honors in the Merriweather Post Contest in Washington, D.C. As part of his award, he was booked for four performances with the National Symphony Orchestra in the nation's capital later that year. His performance of Dvorak's Cello Concerto in one of those concerts prompted critic Paul Hume to note in the Washington *Post* (November 30, 1960) that the teen-aged cellist "went through the broad lines and technical hazards of the music without the least hint of youth other than a kind of fearless approach. His tone is firm and of good quality, his technique dependable." The reviewer also admired Harrell's "clear, fine sound" and the ease with which he moved through the big double-stopping passages.

Marjorie Harrell died in an auto accident not long after her husband's death from cancer in 1960. Looking back at his musical family memories before being orphaned, Lynn Harrell has remarked that he does not remember his father singing at home, except perhaps for warmup exercises, and so he was not influenced by him directly during the baritone's lifetime. As he pointed out, however, in a New York *Times* interview: "Years later, I started to listen to vocal records, playing along with the singers in order to improve my phrasing. Some of the records were by my father. I had no idea how great he was as an artist and I was thunderstruck by his singing. Sometimes now I feel a resentment, an anger at fate, when I think of how much I could have learned from him if he had lived."

At eighteen Lynn Harrell auditioned for George Szell and was assigned a place in the string section of the Cleveland Orchestra. According to Donal Henahan, writing in the New York *Times* (March 6, 1977), "Szell, an authoritarian conductor, helped fill the parental void for the young cellist for seven formative years." While still in his teens, Harrell was the first instrumentalist to represent the United States in the international artist-exchange program of Jeunesses Musicales, and he also qualified, at eighteen, as a finalist in the second Tchaikovsky competition in Moscow. His New York City debut at the age of twenty, as a soloist at Carnegie Recital Hall, where he performed works of Brahms, Boccherini, Schubert, and Hindemith, was described as "a triumph" by critic Theodore Strongin, who wrote in the New York *Times* (April 25, 1964): "He has music in his bones, plus a technique that many cellists two or three times his age can envy. . . . He is already a finished musician in most respects. . . ." Harrell's solo recital, the following year, at New York's Town Hall, was marked by spontaneous cheers after his opening work, the Francoeur cello sonata.

At the age of twenty-one Harrell was promoted by George Szell to the position of principal cellist, becoming the youngest principal player in the history of the Cleveland Orchestra. He was also the only member of that orchestra ever to perform a solo work with Szell in New York City. Szell's death in 1970 led Harrell, at the end of that season, to relinquish his post in Cleveland for the greater freedom of a solo career. Nevertheless, he has recalled his years with the Cleveland Orchestra as among his happiest and most rewarding times. "The music was so endless and wonderful, and I enjoyed the opportunity and challenge of playing with colleagues and adjusting to new conductors," he told Oda Egeland, as quoted in *Accent* (September-October 1981).

From 1971 on, Harrell's new career as a solo cellist in recitals and guest engagements with leading orchestras took him across the United States, to the concert halls of such cities as New York, Boston, Philadelphia, Cleveland, Atlanta, St. Louis, Chicago, Washington, and Los Angeles, and abroad, to Canada, England, France, Belgium, Germany, Austria, and Israel. He became a favorite at such music festivals as those at Stratford, Aspen, Marlboro, and Ravinia, and at the Casals Festival in Puerto Rico.

Harrell's penchant for performing music with friends, perhaps inspired by his childhood memories of family chamber music sessions, soon became apparent in his choice of companions for recital appearances. In late 1972 he played Beethoven, Schubert, and Debussy sonatas in a performance in the Town Hall "Great Artist" series with pianist James Levine, the recently appointed principal conductor of the Metropolitan Opera, with whom he had been friends since their days together in the Cleveland Orchestra. Although not especially taken with the combined effect, Harriett Johnson, in her New York *Post* review (December 13, 1972), admired Harrell's "gorgeous tone," which she described as "huge, rich, sturdy, wonderfully expressive; among the very most beautiful cello sounds alive today." After Harrell and Levine presented a similar program at the Kennedy Center Concert Hall, Fred Scott noted in the Washington *Post* (January 21, 1974) that Harrell seemed to have "found the elusive balance between refinement of tone and fiery emotional interpretation."

Critic Johnson reiterated her earlier praise of Harrell's beautiful tone in her review in the New York *Post* (March 22, 1973) when he played the Dvorak concerto in Carnegie Hall with the New Jersey Symphony and singled out his "discretion and respect for musical values." At the same concert, Harold C. Schonberg of the New York *Times* (March 23, 1973) noted that Harrell's tone was "dead-center in tune" and observed that he was "fast developing into one of America's important instrumentalists."

In January 1975 Harrell and pianist Murray Perahia were named recipients of the first Avery Fisher Prizes, awarded on the basis of the balloting of more than 150 musicians and music organization officials throughout the United States. In addition to a $5,000 cash award, the prize also brought each recipient invitations to perform with the New York Philharmonic and the Chamber Music Society of Lincoln Center, as well as a recital appearance in the Lincoln Center Great Performers series. "It's been a great boost for me," Harrell told Joseph Porter of *Cue* (July 28, 1975). "To be singled out by one's peers is quite an honor." Previously honored by an award from the Ford Foundation Concert Artists program, Harrell used the stipend to commission a new cello concerto from composer Donald Erb, and he gave the premiere performance of that work in 1976 with the Rochester (New York) Philharmonic under David Zinman.

Harrell's participation in the Mostly Mozart Festival in Lincoln Center in the summer of 1975 brought qualified praise from critics. Writing in the New York *Times* (July 30, 1975), Donal Henahan mentioned the "dangerously fast tempos" in his interpretation of Carl Philipp Emanuel Bach's Cello Concerto in A Major, while Speight Jenkins, in his New York *Post* review, noted that in his performance of Brahms's F major Cello Sonata, his double-stops were "not now up to his song." They agreed, however, that his tone, command, and musicianship were admirable.

Harrell returned to Lincoln Center in January 1976 with James Levine to perform three Beethoven sonatas for cello and piano. Donal Henahan of the New York *Times* (February 2, 1976) termed the performance "a dialogue of equals, and an almost totally absorbing one," but Harriett Johnson of the New York *Post* (January 26, 1976) found it unbalanced by what she considered Levine's overpowering influence. Levine and Harrell again joined forces the following month, when Levine conducted the New York Philharmonic in a program with Harrell as soloist in Haydn's Cello Concerto in C, a collaboration that won praise from Donal Henahan. Reviewing a concert by the Chamber Music Society of Lincoln Center in May 1976, Henahan was less impressed by what he considered Harrell's proper but unimpassioned performance of the Chopin Sonata in G Minor for cello and piano. He was similarly uninspired by the cellist's rendition of Villa-Lobos' Jet Whistle, for cello and flute, despite a "brilliant effort" by flutist Paula Robison. A version of Mozart's Divertimento in E-flat that Harrell performed with violinist Jaime Laredo and violist Walter Trampler in the same concert brought him critical acclaim.

Following a trend begun by Isaac Stern some years earlier, in 1978 Harrell presented a three-program series at Alice Tully Hall in Lincoln Center, called "Lynn Harrell and Friends," within the Great Performers Series. The first, in February, featured works by Bach, Schumann, and Chopin, some with pianist Emanuel Ax. Later programs, with the Guarneri Quartet, and with pianist Misha Dichter, included compositions by Boccherini and Rachmaninoff. That successful formula was repeated a year later with another three-part cycle, beginning in March 1979 with a critically acclaimed program in collaboration with pianist Emanuel Ax, soprano Kathleen Battle, and seven cellists from the Juilliard School, featuring works by Villa-Lobos, Beethoven, and Bach.

An appearance by Harrell with the Toronto Symphony Orchestra brought a favorable review from John Kraglund in the Toronto *Globe and Mail* (March 2, 1978) that called attention to the enthusiastic capacity audience's demand for an encore after an interpretation of Tchaikovsky's Variations on a Rococo Theme. Kraglund noted Harrell's "broad range of tonal color," his "impeccable intonation," and his "technical virtuosity."

Similar compliments were paid to Lynn Harrell by Harold C. Schonberg in the New York *Times* (March 10, 1978) for his performance of the Prokofiev Sinfonia Concertante for cello with the New York Philharmonic in Avery Fisher Hall, under conductor James Levine. Schonberg reported that Harrell "got everything out of the music that was in it. He makes cello playing look deceptively easy, with his calm approach, his natural left hand that falls exactly and inevitably on the note, his loose and responsive bow arm." In another symphony solo performance in the same hall that spring, Harrell gave an interpretation of the Saint-Saëns Cello Concerto No. 1 with the Philadelphia Orchestra, conducted by Eugene Ormandy. Allen Hughes, in his review in the New York *Times* (April 6, 1978), noted that Harrell's rendition of the work "spread joy all around" and earned him "the kind of cheering applause given to heroes."

Equally laudatory words were used by California critic Daniel Cariaga in his Los Angeles *Times* review (May 1, 1979) of a Harrell recital in Pasadena. Cariaga noted the "strength of projection," the "fluent musicality," and the "linearity and songfulness" that Harrell drew from his instrument in his interpretation of Mendelssohn's Song Without Words, dedicated to Jascha Heifetz. The critic observed that the evening also featured "the best facets" of works by Bach, Brahms, and some French composers, thanks to the "seriousness and depth" that are the hallmarks of a Harrell recital. When Harrell returned several months later to play Fauré's Elegy and Bloch's Schelomo with the Los Angeles Philharmonic under the Spanish conductor Jesús López-Cobos, Cariaga wrote in the Los Angeles *Times* (January 6, 1980): "Harrell's superiority consists in his achieving refinement without preciosity, passion without vulgarity."

When Harrell gave solo performances of Vivaldi's concerto in G minor and Boccherini's concerto in B-flat at the Mostly Mozart Festival in 1981, Speight Jenkins greeted him with a review in the New York *Post* (August 31, 1981) headlined: "Meet the new Lynn Harrell." It proclaimed the cellist's "new, more thorough grasp of baroque and rococo styles" while noting that he retained the virtuosity and sensitivity of tone that had come to be associated with him. Harrell's activities in 1982 included performances of works by Fauré and Tchaikovsky with the 92nd Street Y Chamber Symphony in February and a rendition of Donald Erb's Cello Concerto with the St. Louis Symphony at Carnegie Hall in March.

Lynn Harrell's growing discography, on the RCA, EMI/Angel and CBS labels, as well as on London/Decca—with which he has signed an exclusive contract—includes a widely acclaimed version of the Dvorak Cello Concerto that was nominated for a Grammy award and singled out by Richard Bernas in the *New Grove Dictionary of Music and Musicians* as "remarkable for its pure intonation and awareness of the soloist's relationship to the accompaniment." Harrell has also recorded the complete cello sonatas of Beethoven with James Levine. His recording of the Brahms Double Concerto with Pinchas Zukerman and the New York Philharmonic conducted by Zubin Mehta, was praised by a *Gramophone* reviewer, who noted the way the performers captured "the *vivace* of Brahms's marking most enchantingly." Other works recorded by Harrell include Baroque concerti with the English Chamber Orchestra, the Elgar Concerto and Tchaikovsky's Rococo Variations with the Cleveland Orchestra under Lorin Maazel, the Tchaikovsky Trio with Vladimir Ashkenazy and Itzhak Perlman, and two albums of chamber music with Perlman and Zukerman.

On September 7, 1976 Lynn Harrell married the British journalist Linda Blandford, who had interviewed him in 1975 for the London *Observer* when he made his debut in Great Britain with the London Symphony Orchestra. They make their home with their twins, Eben and Katharine, in a large apartment on Manhattan's Upper West Side. Commenting on her husband's unworldliness, Linda Blandford—who continues to write under her maiden name—recalled in an article in *New York* magazine (April 18, 1977) that on their first date he wanted to know who Henry Kissinger was. When she moved into his bachelor apartment after their marriage and commented on its untidiness, Lynn Harrell responded: "What do you mean, it's a mess? Beethoven never lived in as nice a place as this." A six-foot three-inch blond giant, Harrell once weighed 300 pounds but managed to bring his weight down to about 215 pounds with the help of tennis, which he tries to play regularly whether at home or on tour. Formerly on the faculty of the Cleveland Institute of Music, Harrell has served as artist-in-residence at the University of Cincinnati and teaches cello at the Juilliard School in New York. He has also taught privately and given master classes. His instrument is a 1720 Montagnana cello valued at over $100,000.

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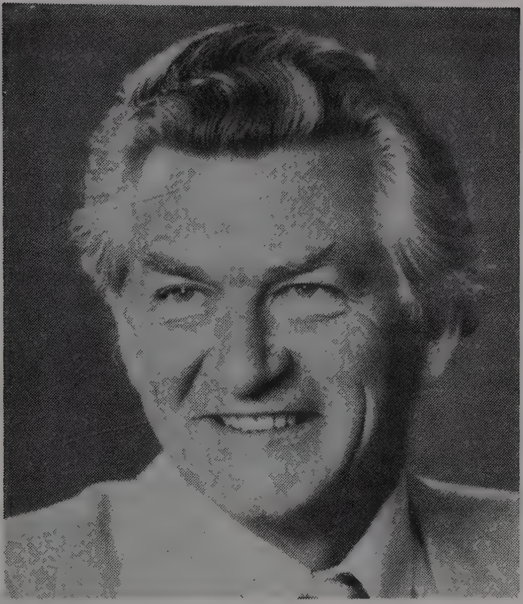
Hawke, Bob

Dec. 9, 1929- Prime Minister of the Commonwealth of Australia. Address: b. Parliament House, Canberra, A.C.T. 2600, Australia

The former labor union leader Bob Hawke, one of Australia's most popular public figures, took office as Prime Minister on March 11, 1983, succeeding Malcolm Fraser, whose pro-business Liberal-National party coalition had governed for over seven years before going down to defeat at the polls in the midst of economic adversity. Although Hawke had served less than three years in Parliament and only about a month as parliamentary leader of the Australian Labor party at the time he became Prime Minister, the negotiating and peacemaking skills that he demonstrated as president of the Australian Council of Trade Unions from 1970 to 1980 seemed to qualify him for the country's top governing post. Hawke appeals to the average Australian through his image as an "ordinary bloke" and his message of "national reconciliation."

Robert James Lee Hawke was born in Bordertown, South Australia on December 9, 1929 to the Rev. Clement Arthur Hawke, a Congregationalist minister, and Edith Emily (Lee) Hawke, a former schoolteacher and an activist in the Women's Christian Temperance Union. His brother, Neil, eight years his senior, died of spinal meningitis in his teens. While growing up in the midst of the



Bob Hawke

Great Depression, in modest but comfortable circumstances, Bob Hawke was taught by his parents the simple virtues of Christianity, including the need for compassion toward the less fortunate. Although he was close to his father, the dominant influence on him was his strong-willed mother who implanted in him an ambition to achieve excellence and who taught him to read before he was old enough to enter school. Another role model was his uncle Albert Hawke, a member of the Australian Labor party who served for a time as Premier of Western Australia.

In 1939 the family moved to Western Australia, where the Rev. Clement Hawke became minister of the Congregational Church in West Leederville, a suburb of Perth. As a student at the West Leederville public school, Bob Hawke headed his class, excelled as a cricketer, and was active in the local church youth fellowship. With the help of a scholarship, he then attended the exclusive Perth Modern School. In 1946 he entered the University of Western Australia where he became, at seventeen, a member of the Australian Labor party, and worked as a university gardener to help meet his expenses. At twenty-one he obtained an LL.B degree with second-class honors, along with a B.A. degree in economics.

In 1952 Hawke was chosen to go to England to study at Oxford University as the Rhodes Scholar from Western Australia. Later that year, before entering Oxford, Hawke traveled to Travancore in southern India as an Australian delegate to a world conference of Christian youth. But the contrast that he witnessed there between the extreme poverty of the masses, on the one hand, and the opulence of the maharajahs' palaces and gaudiness of the Christian churches, on the other, convinced him that the church had little relevance to the genuine needs of the people, and from that time on he identified himself as an agnostic.

As a Rhodes Scholar at Oxford from 1953 to 1955, Hawke devoted himself to writing an 80,000-word thesis on the Australian conciliation and arbitration system that was later used as a text for students of industrial law. In his leisure time, he earned a "blue" in cricket, became a member of the University Air Squad, and did his share of carousing—earning a place in the *Guinness Book of World Records* for downing two and a half pints of beer in twelve seconds.

After obtaining his B.Litt. degree from Oxford, Hawke returned to Australia and in 1956 accepted a doctoral research scholarship in economics at the Australian National University in Canberra. While at the university, Hawke also undertook some research for the Australian Council of Trade Unions (ACTU)—the umbrella organization for the country's labor movement—to aid in its preparation of national wage cases. Turning down an offer for a lectureship at Canberra University College, Hawke decided in 1958 to abandon plans for an academic career and accepted an invitation from ACTU president Albert Monk for a full-time position with the labor organization as a researcher and as an advocate at wage tribunals.

Hawke soon proved his effectiveness as a negotiator before the national arbitration commissions, which determined wage settlements between employers and unions. In his first important case, in 1959, he brought about a reversal of a decision that had banned automatic cost-of-living pay raises for employees. His success in obtaining favorable settlements for the unions brought him recognition within the Australian Labor party (ALP), the labor movement's political arm. In the elections of 1963 he was the ALP candidate for a seat in the national Parliament for Corio but was defeated by the strong anti-Labor campaign mounted by the Menzies government. In 1966 Hawke gained some international notice for his handling of the "local officers case," involving pay rates for native civil servants in Papua New Guinea, then a United Nations trust territory under Australian administration. Although he lost the case, his efforts were credited with having helped to pave the way for the territory's independence in the 1970's.

In September 1969, after Albert Monk announced his retirement, Hawke was elected to succeed him as president of the ACTU, and he remained in that office from January 1, 1970 to September 30, 1980. As ACTU president, Hawke soon became one of Australia's most visible personalities. According to Peter Harvey, writing in the *Guardian* (August 8, 1972), within a short time he "managed to reform and revitalize unionism with a carefully calculated mixture of skill, ability, abrasiveness, and out-and-out ego trippings. . . . He . . . managed to bring about a widening of horizons and attitude within the trade union movement. His most bitter critics concede that Hawke has brought unionism from the status of a second-force grab-bag of warring factions . . . to something that is beginning to resemble a cohesive, unified force deeply interested in Australia's national and international development."

In addition to leading the ACTU, Hawke served the ALP from 1971 to 1973 as senior vice-president and from 1973 to 1978 as president, a post distinct from the more powerful position of ALP parliamentary leader. He was also from 1972 to 1980 a member of the governing body of the International Labor Organization (I.L.O.). Although Hawke was originally identified with the left wing of the labor movement, his pragmatic approach transcended party factions, and his skill as a negotiator enabled him to resolve such seemingly insoluble industrial disputes as the crippling 1971 oil workers' strike. Beyond the scope of collective bargaining, Hawke engaged the ACTU in business enterprises, acquiring for it Bourke's department store in Melbourne with the aim of making goods available at "realistic workers' prices"; establishing a partnership with a national travel agency to provide cut-rate transportation facilities; and initiating plans to involve the union movement in such areas as banking, insurance, housing, and consumer credit. In the long run, however, Hawke's economic ventures were largely unsuccessful.

Under the ALP government of Prime Minister Gough Whitlam, which governed Australia from 1972 to 1975, Hawke served on the board of the Reserve Bank of Australia and was a member of the Jackson Committee established in 1974 to study and advise on policies for development of the Australian manufacturing industry. On occasion, Hawke and Whitlam clashed on key issues, each claiming to speak for Australia's labor movement. For example, Hawke opposed the Prime Minister's efforts to institute federal wage and income controls, a policy that was rejected by a referendum of Australia's voters in December 1973. As Hawke came increasingly to the fore, public opinion polls indicated that his popularity rating well exceeded that of Whitlam.

As ACTU president, Hawke was frequently involved in international issues. A vehement foe of South Africa's apartheid policy, he called on union workers to refuse services for the all-white South African rugby team, the Springboks, which was touring Australia in 1971, but his stance brought him some hostility from Australian trade unionists. In the councils of the I.L.O., Hawke spoke out consistently against French nuclear tests in the Pacific. Convinced that Australia should be more assertive and independent, Hawke deplored, according to the *Guardian* (August 8, 1972), what he called his country's tendency to "trail along like a lame, sick, dependent puppy dog behind whatever the United States says or does."

A champion of Israel, which he first visited in 1971, Hawke established strong links with the leaders of its labor federation, Histadruth, and had what one acquaintance, quoted in the Jerusalem *Post* (March 4, 1983), called "the greatest platonic love affair of his life" with Prime Minister Golda Meir. On visits to the Soviet Union, he spoke out in behalf of Soviet Jewry. His views on Israel put him at odds with Prime Minister Gough Whitlam's announced "even-handed policy in the Middle East" and with ALP members who favored the Palestine Liberation Organization. But although Hawke later had some differences of opinion with Prime Minister Menachem Begin, he remained firm in his support of Israel.

After Gough Whitlam's ALP government was replaced in 1975 by Malcolm Fraser's right-of-center Liberal-National party coalition government, Hawke was increasingly regarded as the *de facto* leader of the opposition, and in public opinion polls he was repeatedly voted the man most Australians wanted as Prime Minister. It was widely believed that Hawke's industrial settlements averted a total paralysis of the national economy during the crippling wave of strikes that plagued Australia in the late 1970's. Although many members of the left wing of the ALP opposed him, criticizing his call for a new "social contract" between government and the unions and maintaining that some of the settlements he negotiated tended to favor management rather than labor, a Morgan Gallup poll in October 1979 gave Hawke a popularity rating of 53 percent among the general public as compared to the 32 percent scored by the lackluster Bill Hayden, who had succeeded Whitlam as ALP parliamentary leader two years earlier.

Since parliamentary experience is a prerequisite for party leadership, Hawke decided to make a bid for a seat in the federal House of Representatives, turning down an offer of the chairmanship of the I.L.O.'s Workers' Group. In September 1979 he won approval from an ALP preselection panel to stand as the candidate for Wills, an industrial suburb of Melbourne and a safe Labor constituency whose incumbent was retiring. To prepare for his campaign, Hawke, who for some years had a problem of alcoholism, abruptly gave up drinking. Following his election in October 1980, he was appointed the ALP's parliamentary spokesman for industrial relations, employment, and youth affairs.

As a member of Parliament, Hawke spoke out on economic issues and occasionally clashed with government spokesmen but generally maintained a low profile. At times he found himself at odds with leftist ALP members, who criticized his friendships with prominent businessmen, his failure to support fully the efforts of the left to ban uranium mining and exports, his continued support of Israel, and his proclivity for compromise. "I don't find compromise a dirty word," he has said, as quoted in the Australasian edition of *Time* (October 29, 1979). "Life is a continuity of compromises. You've got to be satisfied if you get to a position that retains enough, on balance, for the improvement of the people you are representing." In July 1982 Hawke challenged Hayden for the ALP parliamentary leadership but was defeated by a vote of forty-two to thirty-seven.

Meanwhile, economic conditions in Australia—exacerbated by natural disasters, including the worst drought in four decades—grew steadily worse, with both unemployment and inflation exceeding 10 percent, the trade deficit standing at a record high, and a weakening of the currency. On February 3, 1983 Prime Minister Fraser, who had come increasingly under fire because of a six-month wage freeze he had imposed but who felt that he could defeat Hayden, called for elections to be held on March 5, about nine months ahead of schedule. On the same day, Hayden announced his resignation as ALP parliamentary leader, and Hawke was chosen by a special party caucus to succeed him. He was formally elected without opposition to the party leadership post on February 8, 1983.

With only four weeks to campaign, Hawke worked diligently for as many as twenty hours a day. Taking as his theme the need for "bringing Australians together" as a prelude for national recovery, he promised a summit meeting of labor, business, and government leaders. He held the Fraser government responsible for "the highest personal taxation levels, the highest interest rates, the highest number of business bankruptcies on record" and charged it with having kept the Australian economy in "almost perpetual recession." As a remedy, he promised a multibillion-dollar program aimed at the creation of some 500,000 new jobs by 1986 and the achievement of a 5 percent growth rate during that period. The centerpiece of his campaign was an accord between the ALP and the unions on prices and incomes that called for wage restraint during the present recession and a "centralized system of wage fixation" under which wages would in the long run remain abreast of cost-of-living increases.

Emphasizing Hawke's lack of parliamentary experience and calling his proposals "waffly and vague in the extreme," Fraser dismissed Hawke's economic program as a "blueprint for union government" and a "socialist manifesto" that would bankrupt the government. His warning to voters that under a Labor government "savings would be safer under your bed than in the bank" prompted Hawke to quip: "You can't put your savings under the bed because that's where all the Commies are."

After Australia's 9,000,000 voters went to the polls on March 5, 1983 under Australia's compulsory voting system, early returns indicated that they had given the ALP a clear mandate to govern, with seventy-one seats in the 125-member House of Representatives. At a news conference shortly afterward, Hawke pledged himself to the task of "national reconciliation" and promised to move slowly and prudently to implement the ALP program. Even before the inauguration, on March 11, of his twenty-seven member Cabinet, composed largely of moderate ALP members, Hawke took the first step toward economic recovery by devaluating the nation's currency by 10 percent to end speculation against the Australian dollar.

On April 11, 1983 Hawke convened his promised "economic summit" of businessmen, labor leaders, and government officials. The meeting, which resulted in a tentative agreement on Hawke's proposals to reduce inflation and unemployment and pave the way for economic recovery, was generally praised by the participants. On the other hand, Hawke was criticized for his alleged heavyhandedness in dealing with two incidents involving the national security. He also came under fire for his "minibudget," presented in May, which, despite his election promise of tax cuts, increased taxation to finance his job creation program in view of a larger than anticipated budget deficit inherited from the Fraser government. Other actions during Hawke's early months in office included the restoration of diplomatic relations with the Soviet Union, broken off in 1979, the halting of construction of a hydroelectric dam in Tasmania as environmentally harmful, and a determined campaign against organized crime. In response to criticism from Labor's left wing that he was failing to carry out the party's policies, Hawke asserted that insistence on "ideological purity" could deprive Australians of a social democratic government that was bringing them a more equitable and prosperous society.

Toward the end of a 25,000-mile, nineteen-day world tour in June 1983, Hawke held a friendly meeting with President Ronald Reagan and other American officials in Washington, D.C. While reaffirming the close ties that had prevailed between the two nations for decades, Hawke also pointed out that Australia's recovery from its current economic crisis would depend to a large extent on American policies, and he asserted that the relationship "would not be one of sycophancy or unquestioning acceptance of every decision of the United States."

Hawke is a member of three labor unions: the Federated Miscellaneous Workers' Union of Australia, the Federated Clerks' Union of Australia, and the Amalgamated Metal Workers and Shipwrights Union. He has served on the Australian Manufacturing Council, the National Labor Consultative Council, the Australian Population and Immigration Council, the Australian Council for Union Training, and the Monash University Council. Over the years he has written a number of articles for journals. Hawke was made a Companion of the Order of Australia in 1979 and received the United Nations Media Peace Prize in 1980. He was named "Victorian father of the year" in 1971.

Bob Hawke and his wife, the former Hazel Masterson, whom he married on March 3, 1956, have three children, Susan, Stephen, and Roslyn. The Hawkes have a house in Sandringham, a suburb of Melbourne, and another in Canberra. Of slight build, Hawke has silver-grey hair, suntanned skin, and a mobile face, and he likes to dress neatly in dark suits. Geoffrey Baker, writing in the Melbourne *Age* (March 7, 1983), called him a "populist" and noted that "few men crave adulation more hungrily than Bob Hawke." His biographer Blanche d'Alpuget frankly discusses his "boozing and womanizing" but calls him basically "a very moral person." Although he has on occasion been accused of male chauvinism, Hawke has been quoted by John Hurst as saying: "Women will always remain warm, magnificent, strength-giving and hair-raising and I love them all." Hawke's former bouts with alcohol, which once prompted a record company to release a "Bob Hawke Drinking Song," are now well behind him, and at social gatherings he usually confines himself to "a double dash of lime and mineral water." His favorite recreations include reading, tennis, cricket, snooker, fishing, and attending horse races.

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Hawke, Robert James Lee See **Hawke, B.**

Hawkins, Augustus F(reeman)

Aug. 31, 1907- United States Representative from California. Address: b. 2371 Rayburn House Office Building, Washington, D.C. 20515; 936 W. Manchester St., Los Angeles, Calif. 90044

Described in the *Almanac of American Politics 1980* as "probably the most experienced black legislator in American history," Augustus F. Hawkins was a member of the California State Assembly from 1935 to 1962 and has been a United States Representative from a Los Angeles district since 1963. During his nearly half a century of legislative service he has compiled a remarkable record of achievement, introducing and helping to secure passage of many important antidiscrimination and social welfare bills, including California's Fair Employment Practices Act of 1959 and the federal Pregnancy Disability Act of 1978. Ironically, Hawkins is best known for his work on behalf of the Humphrey-Hawkins full employment bill, even though the enacted 1978 version was an exceedingly watered-down revision of his original proposal for comprehensive federal planning to eliminate unemployment. He is chairman of the House Administration Committee and of the Education and Labor Committee's employment opportunities subcommittee.

Augustus Freeman Hawkins was born in Shreveport, Louisiana on August 31, 1907, the youngest of the five children of Nyanza and Hattie (Freeman) Hawkins. His British-born father had moved to the United States at the turn of the century after having explored Africa. He became a pharmacist in Shreveport and also ran excursions on the Mississippi River. When "Gus" Hawkins was eleven, his family moved to Los Angeles. While attending Jefferson High School there, he held jobs as a soda jerk and a postal employee. Hawkins then worked his way through the University of California at Los Angeles as a janitor in the girls' gym. In 1931 he received a B.A. degree in economics from UCLA.

The Depression made it impossible for Hawkins to carry out his intention of studying to be a civil engineer. Instead, he went into business and with his brother Edward set up a successful real estate agency. But, at the same time, because his true interest was in politics, he began taking courses at the Institute of Government of the University of Southern California. He worked as a Young Democrat on behalf of the Democratic Presidential nominee, Franklin D. Roosevelt, in 1932 and in other campaigns.

Deciding to run for a State Assembly seat in 1934 from a predominantly black Los Angeles district, Hawkins defeated the black Republican incumbent who had held the seat for sixteen years. As a diligent, persevering legislator who eschewed flamboyance, he built up an extraordinary record during his twenty-eight years in the California legislature. He wrote laws on slum clearance, low-cost housing, workmen's compensation for domestics, disability insurance for farm laborers, apprenticeship training, and child care centers, among others. Hawkins' most important state achievement is considered to be the Fair Employment Practices Act, a measure that he introduced in 1945 and worked for until its passage in 1959. Influential in the Assembly, he eventually became chairman of the important Rules Committee and of the Joint Legislative Organization Committee, the highest-ranking committee in the legislature. In 1959 he narrowly lost a bid to become Assembly speaker.

With the support of President John F. Kennedy, Hawkins campaigned for a seat in the United States House of Representative in 1962. As he told Hans J. Massaquoi of *Ebony* (February 1963), "Many of the issues with which I was deeply concerned, such as Medicare and low-cost housing, transcend to the national level. I felt that as a Congressman I could do a more effective job than in the Assembly." Running in a 75 percent black district in Los Angeles, he defeated his Republican opponent by a nearly six-to-one margin to become the fifth black member of the House and the first black ever elected to that body from west of the Rockies.

Unlike some members of the Black Caucus, Hawkins has avoided militant rhetoric in the House, believing that practical results are what count and seeking to promote social welfare programs and civil rights legislation through coalitions with organized labor and white ethnic groups. He displayed his pragmatism during his first year in Congress by his opposition to a 1963 Republican antidiscrimination amendment to a vocational education bill. In the House Education and Labor Committee, he made what a committee colleague called a "compelling speech" charging that the amendment was an effort to kill the legislation, and on the floor he stated that the bill's defeat would "deprive more Negroes of needed training than even whites."

Hawkins was nevertheless a strong civil rights supporter, and in the summer of 1964 he joined three other Representatives in an informal trip to the Deep South to probe the disappearance of three civil rights activists near Philadelphia, Mississippi and to observe voter registration. In the tense racial situation he faced real personal danger. "Being Congressmen didn't exempt us from the constant terror felt by anyone challenging established racial practices," Hawkins told the columnist Drew Pearson of the Washington *Post* (August 5, 1964). On Capitol Hill he gave full endorsement to President Lyndon B. Johnson's civil rights legislation, and in 1965 he worked against attempts to weaken the White House's open-housing bill.

President Johnson's Great Society legislation also had the consistent backing of Hawkins, who was particularly active in defending the community participation aspect of the Administration's antipoverty programs. After the 1965 Watts riot in his district, he succeeded in obtaining substantial amounts of antipoverty funds for his constituents. According to the *Congressional Quarterly Almanac*, he voted against the Administration on key roll call votes only 5 percent of the time in the Eighty-ninth Congress (1965-66) and only 7 percent of the time in the Ninetieth Congress (1967-68).

One of the issues on which Hawkins disagreed with Johnson's policy concerned the Vietnam war. He began expressing doubts about the escalation of the fighting when, in 1966, he voted for a supplemental defense appropriation for the war, but was among seventy-eight House Democrats who issued a statement denying that "approval of this legislation [would] constitute a mandate for unrestrained or indiscriminate enlargement of the military effort." His doubts later hardened into opposition to the war. In 1970 Hawkins was part of a twelve-member ad hoc House committee making a fact-finding tour regarding United States involvement in Southeast Asia. He and Representative William R. Anderson (Democrat from Tennessee) departed from the routine of the tour to visit a South Vietnamese prison on Con Son Island, where they discovered the subsequently notorious "tiger cages," harsh punishment cells for civilian political prisoners. After returning home, Hawkins wrote a letter to President Richard Nixon urging corrective action. He also filed a dissent to the committee's majority report in which he stated that the tour had persuaded him that the United States should withdraw from Indochina, suspend military aid, and allow the formation of a coalition government in South Vietnam.

As he accumulated seniority, Hawkins became more outspoken and vigorous in dealing with civil rights issues. In 1969 he introduced legislation authorizing the Equal Employment Opportunities Commission (EEOC) to issue cease-and-desist orders against discriminatory practices. But Administration opposition blocked its adoption. Chosen vice-chairman of the newly formed House Black Caucus in 1971, he and black Representatives Louis Stokes (Democrat from Ohio) and William L. Clay (Democrat from Missouri) released a letter to President Nixon later in the year charging that his civil rights policies were "destined to destroy all possibilities of unity and brotherhood" and warning that "the patience of many black Americans is exhausted." On the Education and Labor Committee, Hawkins opposed the education amendments of 1972, which provided aid for post-secondary education but also included strict limits on the use of busing for public school desegregation. "As long as we perpetuate unequal educational opportunities in elementary and secondary grades," he argued on the House floor, "the benefits and services which are provided in higher education . . . will widen still further the gap in education."

After becoming chairman of the Education and Labor panel's subcommittee on equal opportunities in 1973, Hawkins began to take the initiative in promoting major pieces of social welfare legislation. He successfully opposed President Nixon's 1973 plan to abolish the independent Office of Economic Opportunity and its program of aid to local community-action agencies. As an alternative, he helped fashion the compromise Community Services Act. Passed by Congress in 1974 and signed by the President in January 1975, the measure continued the funding of community-action programs through the new Community Services Administration, to be established within the Department of Health, Education and Welfare.

The Juvenile Justice and Delinquency Prevention Act of 1974, also written by Hawkins, broadened and integrated federal programs to deter juvenile delinquency. It required the head of the Law Enforcement Assistance Administration (LEAA) to establish and implement goals for all federal juvenile delinquency programs. Other provisions of the law authorized the LEAA to give grants to the states for juvenile delinquency research and treatment and created a matching grant program for local public and private agencies to establish facilities and programs for runaway youths.

The best-known and most ambitious legislation sponsored by Hawkins was the full employment bill, popularly known as the Humphrey-Hawkins bill, which was conceived during the 1974-75 recession as a means of committing the federal government to plan for permanent full employment. The bill was introduced in the House by Hawkins in June 1974 and by Senator Hubert H. Humphrey (Democrat from Minnesota) in the Senate in October 1974. Declaring that the federal government's policy was to assure a decent job to every individual who wanted one, the measure required the President and all federal agencies to direct their fiscal and monetary policies toward achieving full employment. Each year the President would submit to Congress a report specifying national priorities within the framework of that goal. Local councils would plan and develop a reserve of public and private employment projects. The federal government would be the employer of last resort, and any jobless individual would be empowered to sue the government to enforce his or her right to a job. The immediate target set by the bill was a reduction in unemployment to 3 percent within eighteen months.

When first proposed, the Humphrey-Hawkins measure aroused great controversy. The business community and many economists, including some liberals, criticized it as inflationary, although Hawkins pointed out that high unemployment was costing up to $75 billion a year in lost tax revenues and $23 billion annually in tax revenues. Conservatives and businessmen also objected to the planning features of the bill as representing a dangerous enlargement of the powers of the federal government. On the other hand, the bill was backed by labor leaders, blacks, feminists, and educators.

Between 1976, when Congress began serious consideration of the measure, and final passage of the Humphrey-Hawkins bill in the fall of 1978, the legislation was substantially altered. The right of individuals to sue for a job was eliminated. The bill's immediate goal was changed from 3 percent unemployment within eighteen months to 4 percent within five years. In addition, the final bill set an inflation target of 3 percent within five years. Most importantly, the enacted legislation permitted the President to alter those goals and imposed no binding means for achieving them. The majority of observers regarded what was left as largely symbolic. Hawkins called the measure a "modern-day Magna Carta," but as the *Almanac of American Politics 1980* noted, "The fate of Humphrey-Hawkins must have been a disappointment to Hawkins."

Regardless of the fate of the Humphrey-Hawkins bill, Hawkins was able to deliver on several important pieces of legislation bearing on job creation and employment discrimination after becoming chairman of the employment opportunities subcommittee in 1977. He wrote the Youth Employment and Demonstration Projects Act of 1977, which created jobs for young people involving conservation and community improvement activities. In 1978 Hawkins was the floor manager of a bill extending the Comprehensive Employment and Training Act (CETA) in the face of mounting criticism of its job training and public employment programs. As passed that year, the measure provided for 660,000 jobs. The landmark Pregnancy Disability Act of 1978, which vastly expanded the rights of working women, was introduced in the House by Hawkins, who also played a key role in shaping the bill's final draft. The legislation barred employers from discriminating on the basis of pregnancy and required them to cover pregnant workers in their disability and health insurance plans.

During the 1970's overall, Hawkins' voting record was essentially liberal. Americans for Democratic Action gave him a "correct" voting score of between 70 and 100 for ten of the eleven years from 1970 through 1980, while the *Congressional Quarterly Almanac* reported that from the Ninety-second through the Ninety-sixth Congresses (1971-1980), he never voted with the House's conservative coalition on more than 7 percent of key roll call votes. On major domestic issues he voted for abortion funding (1974), restrictions on strip mining (1975), and the establishment of a consumer protection agency (1975) and against the deregulation of natural gas (1976) and a delay in implementation of auto pollution controls (1977). Hawkins favored labor law revisions favorable to unions (1977) and opposed a cap on food stamp expenditures (1979). Generally voting with critics of controversial new weapons and military systems, he approved the B-1 bomber (1975) but opposed the Safeguard Anti-Ballistic Missile (1974) and funding for nuclear carriers (1977) and supported a reduction in MX Missile appropriations (1980).

A foe of President Ronald Reagan's domestic policies, in 1981 Hawkins voted against the Administration's three-year, 25 percent personal income tax cut plan and opposed the President's fiscal 1982 budget, which cut social spending and increased defense expenditures. Overall in 1981, Hawkins voted with the Administration on 34 percent of key roll call votes and against it on 59 percent of key votes. After the Reagan Administration secured 1981 legislation to terminate the CETA program, Hawkins tried to provide an alternative by presenting a $5 billion jobs and job-training bill in the Education and Labor Committee early in 1982. In April the panel passed the bill after excising its most controversial provision, a $1 billion public-employment jobs program for areas with high jobless rates. Hawkins accepted the deletion on the ground that it would facilitate passage of the remainder of the bill. But he said he would persist in working for a job-creation bill, asserting that "in a separate bill we may be able to attain what we cannot in this one."

In January 1981 Hawkins became chairman of the House Administration Committee, the panel responsible for managing the affairs of the House of Representatives in areas relating to personnel operations and election laws. Although a vigorous advocate of social expenditures, he proved to be a stern cost cutter with regard to his committee's expenditures. He proposed a 1981 investigative budget for the panel that was 20 percent below the 1980 level, with the cuts including elimination of the five-member staff of the panel's policy group on information and computers. The committee approved his budget in March. In April expenses were slashed further when the panel voted to eliminate the Office of Management Services as of May 15. To improve the efficiency of the staff, by the spring of 1981 Hawkins had reorganized the panel's subcommittees so that staff functions no longer cut across subcommittee lines. In that way he assured that every committee employee had specific responsibilities and a supervisor. Hawkins is also chairman of the Joint Library Committee and vice-chairman of the Joint Printing Committee.

Representative Augustus F. Hawkins married the former Mrs. Elsie Taylor on June 30, 1977. His first wife, Pegga Adeline Smith, whom he married on August 28, 1945, died in 1966. The five-foot, five-inch, light-complexioned Hawkins is a quiet, scholarly looking man who avoids self-promotion and often lets others take credit for his own accomplishments. For his work on education- and labor-related matters and the Humphrey-Hawkins Act, he received an honorary Doctor of Laws degree from Lincoln University in 1978. He remains in the real estate and retail business in Los Angeles and belongs to the Masons. His church is the Methodist.

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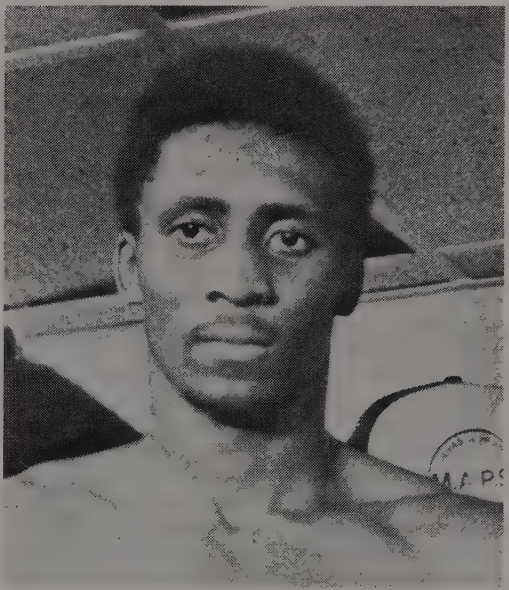
Hearns, Thomas

Oct. 18, 1958- Prizefighter. Address: b. c/o Top Rank Inc., 250 Madison Ave., New York City, N.Y.



The World Boxing Council super-welterweight champion Thomas Hearns is a knockout artist who is as crafty as he is rangy. Six feet one-and-a-half inches tall and possessing a seventy-eight-inch reach, quick hands, and a whip-like, paralyzing right, Hearns rose from Detroit's black ghetto to dominate prizefighting's lighter divisions in the late 1970's and early 1980's. Beginning as a flyweight and bantamweight, he won 155 of his 163 amateur bouts. In thirty-seven fights as a professional, he has been defeated only once, by Sugar Ray Leonard, when he, Hearns, then the W.B.C. champion, and Leonard, then the World Boxing Association champ, met to unify the world welterweight title. Hearns took the W.B.C. crown in the 154-pound class (the super-welterweight, sometimes called the junior middleweight) from Wilfredo Benítez in 1982, and he successfully defended his title against Murray Sutherland in 1983, bringing his pro record to 36-1, with thirty-two KO's. He is now setting his sights even beyond the middleweight division, on the light-heavyweight championship.

The oldest of the three offspring of the first marriage of Lois Hearns, Thomas Hearns was born in rural poverty in Grand Junction, Tennessee on October 18, 1958. By a second marriage—failed, like her first—Mrs. Hearns has six additional children. Raised by their mother with the help of government welfare, Thomas and his siblings and half-siblings grew up in Grand Junction and in Detroit, Michigan, where Mrs. Hearns moved when Thomas was five.

In Detroit, the Hearnses lived at 5830 Helen Street, on the city's east side, the scene of much of the racial rioting in 1968. "He's always been shy," Mrs. Hearns said of their first-born child in an interview for *Ebony* (February 1981). "When he was growing up, he wanted to be a little man, and he'd come in the house and try to talk with a real deep voice. We would laugh when he did that, so he just stopped talking much at all."

Hearns became interested in boxing when, at age eight, he began watching matches on television. His mother told Juan Williams of the Washington *Post* (August 23, 1981) that she tried to discourage him, telling him that he would end up "like pictures of those fighters all beat up in the old *Life* magazine . . . but it was him. . . . He was never interested in much except for fighting. It was all he wanted to do, so I just let him have his way." His first ventures into pugilism were bare-handed street "slap boxing" matches. He graduated to gloves when he was ten, in King Solomon's Gymnasium, near his home. A year later, when his coach at King Solomon's left, he switched to the Kronk Recreation Center, even though that meant traveling across town, to Detroit's southwest side. The Kronk, as it is familiarly known, is a municipally owned and funded recreation center named for the late Detroit councilman John F. Kronk. In the basement of the two-story building, at the corner of McGraw and Junction streets, is the cramped, deceptively squalid gymnasium that Emanuel Steward, now Hearns's manager, turned into a boxing shrine. Steward, winner of the 1963 national Golden Gloves bantamweight championship, began coaching boxing part-time at the Kronk in 1970, and two years later he quit his job as a master electrician at Detroit Edison to devote himself more fully to his work with aspiring ghetto boxers. Selling insurance and doing electrical work on the side to supplement his token salary at the Kronk, Steward developed at the gym an exemplary amateur boxing program, known throughout the boxing world for its Spartan rigor, *esprit de corps*, and such alumni as Hilmer Kinty, Michey Goodwin (the gym's first white success), Milton McCrory, "Caveman" Lee—and Thomas Hearns.

When Hearns arrived at the Kronk, he was a fifty-five pound eleven-year-old so skinny he had difficulty keeping his boxing shorts up. According to Steward, he "wasn't the best" kid in the gym, but he had "fierce determination," the "heart for fighting," with "fear of nobody." "People have quoted me as saying that when Tommy came to me he was terrible, one of the worst, but that's not true," Steward told Joe Flaherty when the latter was preparing an article on Hearns for *Inside Sports* (February 28, 1981). "It was just that he wasn't anything special except for his dedication. He never missed a day, and he worked like hell."

The Kronk became Hearns's second home and Steward his surrogate father. While giving his youngsters their bent (Hearns, for example, disdains jumping rope), Steward was a paternal disciplinarian who imposed conditions calculated to turn out fighters lean, mean, and hell-bent for leather. For "conditioning, stamina, and a hedge against hot climates and ring lights," he kept the temperature in the gym at approximately ninety-five degrees. More from choice than economics, he did not bring in outside sparring partners. Instead of trading "cream puffs" with has-been pugs, a Kronk youth training for an amateur bout was pitted toe to toe in overtime rounds against his own teammates, preferably those bigger and stronger than he. After three rounds, a new opponent would be brought in, and after another three a third fresh face would confront the trainee. Such preparation made the actual fight a relief eagerly to be desired.

Hearns dropped out of school in the twelfth grade to become a full-time member of the Kronk amateur team, which Steward drove to tournaments throughout the Midwest in his beat-up old car. On one trip, Steward has recounted, as quoted by Michael Katz in The New York *Times Magazine* (September 13, 1981), he reprimanded his boys for misbehaving—"just carrying on, kid stuff." Later, he was sitting in his hotel room when a contrite Hearns—whose weight was then 106 pounds—knocked on his door. "He came in and said, 'I've been thinking. It's really nice of you to take me on a trip like this and I won't be any problem anymore.' He always had that quality about him. He thinks before he does anything. And he still wears his Kronk jacket."

As an amateur, Hearns had difficulty getting leverage into his punches. He lost two of his first six fights—a percentage below Kronk standards—but he suffered only eight more defeats in 163 subsequent matches. His hopes for an Olympic try in 1976 were dashed when, early in that year, he lost by decision to Howard Davis in the finals of the Amateur Athletic Union's 132-pound competition. In the encounter with Davis he was hampered by a breathing problem, caused by a broken nose sustained in training. He was "very frustrated and depressed" over his loss to Davis, but his mother and Steward persuaded him that he had a good chance of reaching professional championship ranks even without the important boost of an Olympic medal. After winning both the 1977 National A.A.U. title and the 1977 Golden Gloves championship, he turned pro in November 1977. As Hearns's manager, Steward became a professional at the same time.

Hearns began his professional career with seventeen consecutive victories by knockouts, and while working his way up the weight divisions to the W.B.A. welterweight championship he won all of his twenty-eight fights, twenty-six by knockout and twenty-two before the end of the fourth round. Among his easier wins were a first-round knockout of Inocencio de la Rosa and a second-round KO of Pedro Rojas. Angel Espada, floored twice in the first three rounds of his bout with Hearns, quit during a pummeling in the fourth and never returned to the prize ring. Among the few opponents who gave Hearns close or at least long fights were Randy Shields, Harold Weston, Alfonso Hayman, Clyde Gray, and Mike Colbert. Unused to going more than three or four rounds, Hearns was nearing exhaustion when the fight with Weston was stopped in the sixth because of a detached retina suffered by Weston. Clyde Gray looked as if he would go the whole route until Hearns felled him with a right in the tenth. The only two to last ten rounds were Hayman and Colbert. The latter did so chiefly by running away from Hearns's punches; one punch that he did not evade broke his jaw.

The World Boxing Association championship fight between incumbent Jose ("Pipino") Cuevas—who had defended his title eleven times, ten by knockouts, and never been decked—took place in Joe Louis Arena in Detroit on August 2, 1980. Dominant from the initial bell, Hearns in the first round delivered a dynamite right from which Cuevas never recovered. In the second round, abandoning his customary practice of keeping his left hand at his side, Hearns backed Cuevas up with a surprise left jab, thus defusing Cuevas' own notorious left. He followed up a barrage of punches to the chin with a short overhand right that floored Cuevas at two minutes and thirty-nine seconds into the second round. Cuevas rose at the count of six, but he was virtually comatose, and Lupé Sanchez, his manager, mercifully threw in the towel. Hearns successfully defended his W.B.A. title against Luis Primera in a brutal onslaught ending with a knockout in the sixth round in December 1980; against Randy Shields in an April 1981 rematch that went thirteen rounds before facial cuts suffered by Shields brought it to a close; and in a relatively easy fourth-round KO of Pablo Baez in June 1981.

In Las Vegas on September 16, 1981 Hearns faced Sugar Ray Leonard, the graceful, personable, photogenic World Boxing Council welterweight champion, in a highly publicized confrontation for the unification of the W.B.A. and W.B.C. welterweight titles. Hearns won the early rounds, injuring Leonard's left eye as he did so. Leonard aggressively took the sixth and seventh rounds, but the judges gave the desultory rounds immediately following to Hearns. By the end of the twelfth round, Leonard knew his chance of retaining his title by a decision was slim if not nil. Although he was barely able to see his target, his adrenalin surged in the thirteenth, and he had Hearns on the ropes at a minute and forty-five seconds into the fourteenth, when referee Davey Pearl stopped the fight. The showdown between Leonard and Hearns was the biggest money-maker in ring history, grossing more than $36,000,000. Hearns's share of the gate was $5,100,000; Leonard's purse was twice that amount but he paid dearly for pressing on to victory with his injured left eye: after surgery for a detached retina, he announced his retirement from prizefighting in November 1982.

Following his loss to Leonard, Hearns altered his method of training slightly. "For instance," he told a reporter, "I'm doing exercises to make my upper body bigger and stronger. I concentrate on boxing, punching, and slipping shots. In the fight with Leonard, I learned that I didn't know how to grab and tie up a man. I never had to before. Well, I've learned that." His manager observed, "Thomas's last three fights have been as a true middleweight. He has put on weight that is proper for his frame. He's not a welterweight fighting middleweights anymore."

Moving up to the super-welterweight division (147-154 pounds), Hearns confronted Wilfred Benítez, the W.B.C. welterweight champion, in the Superdome in New Orleans on December 4, 1982. Like Hearns, Benítez had suffered his sole professional loss at the hands of Sugar Ray Leonard. Unlike Hearns, he had a reputation as a consummate boxer, especially good at counter-punching. But a changed Hearns surprised the crowd, outpointing his Puerto Rican opponent at his own game of classy tactics. Going an entire fifteen rounds for the first time, Hearns was in control the whole route, circling, holding Benítez at bay with his eight-inch arm advantage, moving in with left jabs and right crosses and then backing out of range again, reducing Benítez for the most part to desperate bullish charges. Each man hit the canvas once, but not seriously, Benítez stumbling to his knees briefly in the fifth round and Hearns accidentally falling on his back while retreating in the ninth. Only in the tenth did the pair dispense with feinting and other elusive moves and mix it up toe to toe. Hearns's superiority in the final rounds was all the more remarkable for the fact that he had sprained his right hand in the eighth and was relying on his left jab and hook from then on. By the end of the thirteeth Hearns had a majority decision clinched and Benítez' only hope was a knockout. Hearns's fancy dancing out of range throughout the fourteenth and fifteenth rounds frustrated that hope, and Hearns won by a majority decision. Each fighter received approximately $1,250,000 as his share of the gate. After the victory over Benítez, Hearns predicted he would move up to approximately 170 pounds and the light-heavyweight championship in two years.

Even as he approaches the heavyweight class, Thomas Hearns is as lean and sinous as a snake, deserving of the sobriquet "Motor City Cobra" bestowed on him by his friend Coleman Young, the Mayor of Detroit, out of Young's distaste for Hearns's more popular nickname, "Hit Man." With his unfixed broken nose, his soulful, deep-set eyes, his mustache, his tuft of a goatee, and his dour, brooding visage, Hearns looks older and more world weary—as well as world wary—than his twenty-four years warrant. His laconicism has ebbed as his fame has waxed, but he is still less than articulate, as celebrities go, and not quite comfortable with public recognition and the attention of the press. He seldom smiles publicly, except in the ring or when doing charity appearances, most of them in Detroit. Living reclusively in a luxurious ranch house in Southfield, Michigan, he socializes mostly, he has said, with "people back in the neighborhood" in Detroit and with his mother and siblings, who live in a suburban Detroit home he bought for them. "I'll always do the proper things as long as I have my mother," he told Joe Flaherty in the interview for *Inside Sports*. When duty calls he resists the female groupies who cluster around him, renouncing sex when he is in training, as he explained in the *People* interview: "That [sex] isn't putting money in my pocket." In the *People* article Emanuel Steward was quoted as saying, "If any woman gets his money, it will be his mother."

Hearns, who dreamed of becoming a policeman from childhood, serves as an auxiliary cop in Detroit. On the strength of that positon, he takes pride in packing at all times a silver-plated Magnum revolver, a protective adjunct to the bodyguard he keeps in his employ. Most of his earnings go into high-interest security investments. In his diet he has no taboos except pork, which, Muhammad Ali taught him, is hard to digest, and bananas, which gave him cramps when he was a child. He owns six automobiles, including a pair of Stingrays, one black and the other white. His recreations include fishing, basketball ("I could have played basketball, but I chose boxing because I could be alone"), roller skating, and playing Elvis Presley movie cassettes on his VHF and pinball and video games on his home machines. He has given up motorcycling at the importuning of his handlers. His only real obsession is fighting, and that is whetted by a quick temper and a deep-down anger. "There's a mean streak in Thomas that's wider than I've ever seen in a man," Emanuel Steward told Juan Williams in the Washington *Post* interview. "He can be a cold S.O.B. He's so cold it's scary." Hearns, depicted by his critics as a gladiatorial "robot," has summed up his philosophy as going into the ring "determined to kill the other guy."

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Heckler, Margaret M(ary O'Shaughnessy)

June 21, 1931– United States government official. Address: b. Department of Health and Human Services, 200 Independence Ave. S.W., Washington, D.C. 20201

After serving for eight terms as the delegate to the United States House of Representatives from Massachusetts' Tenth Congressional District, Margaret M. Heckler, a moderate Republican, was named, in January 1983, Secretary of the Department of Health and Human Services, which is responsible for the Social Security and Medicare entitlement programs, medical research, food and drug safety, and public health, among other obligations. She is the third woman to hold a Cabinet-level post in President Ronald Reagan's Administration. During her sixteen years in Congress, Mrs. Heckler played a key role in the passage of far-reaching social welfare and women's rights legislation, including the Equal Rights Amendment. As a member of several important House committees, she dealt directly with many of the human concerns that fall within the purview of the Department of Health and Human Services. The mammoth agency that Margaret Heckler supervises has a staff of 145,000 employees and the world's third-largest annual budget—$288.8 billion for fiscal 1984, a figure exceeded only by the national budgets of the United States and the Soviet Union. Inasmuch as spending for discretionary programs—that is, those programs for which allocations are not determined by a formula established by law—in fiscal 1984 was set by Mrs. Heckler's predecessor, Richard S. Schweiker, major changes in departmental programs seem unlikely for some months to come, but as a writer for the Washington *Post* (February 13, 1983) observed, "Couple her penchant for favoring the underdog with her outspoken, feisty nature, and many observers are predicting she'll stand up to . . . [President Reagan's] social budget cuts."

Margaret M. Heckler was born Margaret Mary O'Shaughnessy in Flushing, New York on June 21, 1931, the only child of Irish-Catholic immigrants John O'Shaughnessy, a doorman at a New York City hotel, and his wife, Bridget (McKeon) O'Shaughnessy. Margaret O'Shaughnessy won a scholarship to Albertus Magnus College, a small Roman Catholic women's college in New Haven, Connecticut, where she majored in political science. During her sophomore year, in 1951, she was elected as a delegate to the annual three-day assembly of the Connecticut Intercollegiate Student

Legislature. The following year she decided to run for the speakership of the Student Legislature, an office never before held by a woman. Her six-month, statewide campaign, mapped out by her political strategist, fellow student John M. Heckler, paid off in a landslide victory. Having thoroughly mastered *Robert's Rules of Order* in preparation for the meeting, Miss O'Shaughnessy capably controlled a clamorous group of delegates, most of them male undergraduates. Taking note of her achievement, the Hartford (Connecticut) *Courant* headlined its front-page story on the student congress: "A Woman's Place is in the House." "Up to that time all I had ever dreamed about was being a concert pianist," Margaret Heckler recalled for Marjorie Hunter in an interview for the New York *Times* (January 13, 1983). "But after [John Heckler] helped me win, I knew I wanted to go into government through law."

Following a year abroad as an exchange student at the University of Leyden in the Netherlands, Miss O'Shaughnessy returned to Albertus Magnus College to complete the requirements for a B.A. degree, which she received in 1953. A few weeks later, on August 29, 1953, she married John Heckler and, with his encouragement, enrolled at Boston College Law School the next month. The only woman in her class, she served as editor of the law review, and she won the Moot Court competition three times. When she obtained her LL.B. degree in 1956, Mrs. Heckler ranked sixth in her graduating class. She was admitted to practice in Massachusetts and before the Supreme Court later in the same year.

Finding few job opportunities for women in Boston's prestigious but somewhat conservative law firms, Mrs. Heckler and several friends from law school set up their own legal office. In her spare time, she worked as a volunteer for those local Republican office seekers who were, in her opinion, ineffective campaigners. "I felt that I could use my legal experience as a public service, so that's how I began," she explained to one interviewer. She served her own political apprenticeship as a representative on the Wellesley (Massachusetts) Republican Town Committee, a position she held from 1958 until 1966, and as a member of the Massachusetts Governor's Council, a body with limited powers of advice and consent that dates back to colonial days. Because she was relatively inexperienced and virtually unknown, Mrs. Heckler met with considerable opposition from Republican party leaders when she declared her candidacy for the Governor's Council in 1962. Undeterred, she and her husband, who once again acted as her manager, planned a broad-based, independent campaign (her slogan was "You need a Heckler on the Governor's Council") that attracted widespread grass-roots support. Elected by a wide margin and free from political obligations, Mrs. Heckler often found herself casting the key vote on the eight-member advisory board. In 1964 she was reelected to a second term by an even wider margin.

When the powers of the Governor's Council were considerably reduced in the wake of a scandal involving several councilors, Mrs. Heckler began looking around for another political position. State party leaders saw her as a possible candidate for lieutenant governor or secretary of state, but Margaret Heckler had loftier ambitions. "I felt the Congress was the office where I could make the best contribution," she declared, as quoted by Peggy Lamson in her book *Few Are Chosen: American Women in Political Life Today* (1968). "I was really concerned about the issues of the day, not only in the traditional areas of education and consumer protection, . . . but in criminal justice, social security, conservation, air and water pollution. I also felt very strongly that there should be more women in Congress and that the government should be brought closer to the people."

Risking the wrath of Massachusetts Republicans, including former Governor John A. Volpe, Margaret Heckler decided to challenge incumbent Representative Joseph W. Martin Jr., a twenty-one-term veteran and a former Speaker of the House, for the Republican nomination to the United States Congress from the Tenth Congressional District. For years an affluent Republican stronghold, the district had voted increasingly Democratic since it was redrawn to include the economically moribund textile mill towns of Fall River and Taunton. In countless stump speeches around the district—at suburban coffee klatches, factory gates, and downtown shopping malls—Mrs. Heckler projected herself as the candidate of the people, not the backroom politicos. She avoided attacking her venerable opponent, with whom she had few ideological differences, and emphasized instead the district's need for "energetic, continuous and full-time representation." To illustrate her point, she cited figures proving that the eighty-one-year-old Martin had attended only 49 percent of the House sessions during the last Congress. Perhaps her most effective weapon, however, was an apt quotation borrowed from a campaign speech Martin himself had given in 1924, the year he ousted his octogenarian predecessor: "[A Congressional seat] is a position for one in vigorous health if the people are to be adequately served." Margaret Heckler won the September 1966 primary contest by a plurality of some 3,200-plus votes. In the general election two months later, she vanquished the Democratic nominee, Patrick H. Harrington Jr., a labor lawyer, taking 51.1 percent of the votes cast to his 48.9 percent. The first woman from her state to attain a House seat on her own, Mrs. Heckler credited her victory to the staunch support of women's groups. "The men kept saying I couldn't make it," she recalled to Hope Chamberlin in an interview for *A Minority of Members: Women in the U.S. Congress* (1973), "but the women convinced them that a woman, even if she was the underdog, deserved their backing."

Taking office on January 3, 1967, Margaret Heckler immediately set out to fulfill what she saw as her major responsibilities as a member of Congress: to be "recorded on the issues" and to serve her constituents. In her maiden speech to the House just a few days later, she demonstrated her determination to stand up for the people of the Tenth Congressional District by demanding the immediate release of one of her constituents, Vladimir Kazan-Komarek, a Czech-born naturalized American citizen who had been imprisoned in Czechoslovakia on espionage charges. (He was later convicted of subversive activities and expelled.) To insure that all her constituents had equal access to her personal attention to their problems, she installed a toll-free telephone "hot line" between her district headquarters in Wellesley Hills, Massachusetts and her office in Washington, D.C., and she allotted time in her schedule for regular weekly visits home.

Mrs. Heckler had hoped for a berth on the House Judiciary committee, a plum assignment for a freshman legislator, but she was assigned to the Government Operations and Veterans Affairs committees instead. She remained on the Veterans Affairs Committee throughout her Congressional career, eventually becoming its second-ranking Republican. As a member, she served on subcommittees in charge of education, training and employment, and hospitals and health care. Over the years, she also sat on the Banking and Currency, Science and Technology, Agriculture, and Joint Economic committees.

During her first few years in office, Representative Heckler introduced few bills. "I can do better by favoring well-drafted proposals and being a spur to action rather than an author of legislation," she explained to Marie Smith, who interviewed her for a Washington *Post* (May 15, 1967) profile. She was an especially effective "spur to action" in the areas of veterans' affairs, child welfare, and women's rights. Among other things, she spearheaded the drive for the establishment of centers on aging in Veterans Administration hospitals across the country and for government-funded storefront counseling facilities for troubled Vietnam veterans. A longtime advocate of federally sponsored day-care centers for the young children of working women, Mrs. Heckler condemned President Richard Nixon's veto of a federal day-care bill as "a serious setback to the concept of child development." Refusing to give up, she fought for the inclusion of a day-care plank in the party platform at the Republican National Convention in 1972 and, the following year, cosponsored a measure calling for a national day-nursery system.

A leader in the passage of the Equal Rights Amendment, Margaret Heckler cosponsored the 1978 Congressional resolution extending the deadline for its ratification and, at the Republican National Convention two years later, tried in vain to persuade conservative delegates to endorse the amendment. Her legislative efforts in behalf of women include bills to set up a National Center for the Prevention and Control of Rape, establish shelters for battered wives and other victims of domestic violence, and protect the pension rights of working women on maternity leave. She also drafted the 1974 Equal Credit Opportunity Act, which forbids banks and other credit institutions to deny women loans, credit, or mortgages because of sex or marital status, and an amendment to the Small Business Act creating the position of Small Business Advocate to help both women and men go into business for themselves. "I'm very interested in not only having individuals break the barriers and survive, but also in having small businesses survive," she explained, as quoted by Essie E. Lee in her *Women in Congress* (1979). "They are the very key to the American economy."

To facilitate the passage of legislation beneficial to women and to promote the appointments of more women to government positions, Mrs. Heckler joined forces in 1977 with Elizabeth Holtzman, then a Democratic Congresswoman from New York, to found the bipartisan Congressional Caucus for Women's Issues. The Massachusetts lawmaker served as cochairwoman of the caucus from its founding through 1982. In recognition of her work for women's rights, Speaker of the House Carl Albert appointed Mrs. Heckler, in 1975, to the national commission on the observance of the International Women's Year. Later in the same year, she was named chairperson of the first delegation of Congresswomen to visit the People's Republic of China on a fact-finding mission.

Mrs. Heckler's advocacy of women's rights won her the endorsement of many women's groups, but because of her steadfast opposition to abortion, she lost the support of the important National Women's Political Caucus in 1980. Although the Congresswoman regularly voted against using federal money to pay for abortions, she registered her disapproval of the so-called "squeal rule," which requires federally funded clinics to notify the parents of teen-age girls given prescriptions for birth-control devices, on several occasions. As Mrs. Heckler noted in a letter to President Ronald Reagan in April 1982, she feared that the regulation would result in "a drastic increase" in the number of teen-age pregnancies.

In other areas of domestic concern, Mrs. Heckler approved urban redevelopment programs, public transportation subsidies, consumer protection measures, tax reform bills, environmental preservation standards, and legislation to safeguard the health and welfare of the elderly. She generally disapproved increases in the military budget, turning down, among other things, additional appropriations for the development of the B-1 bomber, nuclear-powered aircraft carriers, and the MX missile. Her initial support of President Richard Nixon's military policy in Southeast Asia almost cost her the election in 1970, but as the war escalated, she expressed her doubts about the "Vietnamization" program and urged the President to withdraw American troops.

By closely monitoring her constituents' opinions, Margaret Heckler survived for sixteen years as one of only two Republicans from the liberal Democratic citadel of Massachusetts. On the House floor, she often crossed party lines to side with her Democratic colleagues. During the Ninety-fourth Congress, for example, she voted with the bipartisan majority on 82 percent of the roll-call votes, according to figures published in the 1976 *Congressional Almanac*, and with her fellow Republicans on 34 percent. The ratings accorded her by Washington political interest groups reflect her middle-of-the-road stance. Over the years, the liberal Americans for Democratic Action measured her performance from a low of 47 percent to a high of 74 percent; the conservative Americans for Constitutional Action gave her ratings ranging from 12 percent to 48 percent. Mrs. Heckler's critics have belittled her mugwumpery, but as a former aide to the Congresswoman told Lois Romano, in an interview for the Washington *Post* (February 13, 1983), "She did survive in a district that rightfully should have had a Democrat [as] representative. And she did it by very close calculations on how to vote. She's an astute, careful politician."

Because of redistricting in her state, Margaret Heckler found herself opposing a Democratic House colleague, Representative Barney Frank, for the redrawn Fourth Congressional District seat in 1982. The veteran Mrs. Heckler, who had brought more than $4,800,000 in urban renewal grants to the district since 1977, was expected to trounce her one-term opponent, but Frank turned the contest into a referendum on President Reagan's economic and military policies. During Reagan's first year in office, the Congresswoman had strongly supported the President, but in 1982 she publicly disagreed with him on a number of important issues. Protesting that she was "not a Reagan clone," Mrs. Heckler reminded the voters, "I've served under five Presidents, unbossed and unbought," but she nonetheless went down to defeat as Frank took a surprising 59 percent of the vote.

On January 12, 1983 President Reagan nominated Margaret Heckler to succeed Richard S. Schweiker, who had resigned to accept a job in private industry, as Secretary of Health and Human Services. Anticipating Democratic complaints about his nominee's lack of administrative experience, Reagan named John A. Svahn, the commissioner of the Social Security Administration, to the post of undersecretary of the department. Approved by the Senate Finance Committee after hearings centering on her opposition to abortion, she was confirmed by the full Senate, in a vote of eighty-two to three, on March 3, 1983. Six days later, she was sworn in by another Reagan appointee, Supreme Court Associate Justice Sandra Day O'Connor.

Since taking office, Mrs. Heckler has concentrated on policy matters. Among other things, she has formulated new rules for the payment of Social Security disability benefits to protect "innocent and worthy" recipients who might otherwise lose their benefits as a result of budget cutbacks, fought to preserve an endangered federal program that helps states collect delinquent child-support payments from absent parents, and implemented new cost-containment regulations limiting Medicare payments to hospitals. She also called for $25,000,000 for research on Alzheimer's Disease and nearly doubled the amount of money devoted to research into the cause and cure of the deadly acquired immune deficiency syndrome disease (AIDS), which she called the country's "number one health priority." In an effort to streamline the sprawling department's operations, she ordered a hiring freeze in August 1983, but she successfully turned aside all attempts to trim its fiscal 1984 budget.

A trim, vivacious woman, Margaret M. Heckler stands five feet two inches tall and weighs about 110 pounds. She favors tailored, brightly colored clothing that accentuates her reddish-blond hair and blue-green eyes. Boundlessly energetic, she takes the demanding schedule of her Cabinet job in stride and relaxes by playing the piano or going to the theatre. She and her husband, John, an investment broker, have three children: Belinda, a writer; Alison, a musician and composer; and John Jr., a college student. Mrs. Heckler's affiliations in past years include the presidency of the Catholic Women's College Alumnae Association and membership on the American Bar Association's committee on banking and business dealing with food, drug, and cosmetic laws. She holds honorary degrees from Northeastern University, Stonehill College, Emmanuel College, Regis College, St. Bonaventure University, Boston College, and Wheaton College.

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Henley, Beth

May 8, 1952– Playwright; actress. Address: b. c/o Gilbert Parker, William Morris Agency, 1350 Ave. of the Americas, New York City, N.Y. 10019

"From time to time a play comes along that restores one's faith in our theater," the drama critic John Simon wrote of Beth Henley's *Crimes of the Heart*, a tender, rollicking comedy that won its author the 1981 Pulitzer Prize. A native Mississippian, Miss Henley was a struggling actress in California when in her spare time she wrote her comedy of three disaster-prone sisters weathering the wounds of love in a small Mississippi town. Her first full-length play, *Crimes of the Heart* scored successes in regional theatres before moving in December 1980 to an excellent Off-Broadway production. The following fall it reached Broadway, where it ran for

Beth Henley

fifteen months. Almost overnight Beth Henley emerged as a playwright of tremendous promise whose Southern Gothic humor led critics to associate her with Eudora Welty, Flannery O'Connor, and Tennessee Williams. Her natural sense of place and poetic language, outrageously witty dialogue, and compassion for human frailties also characterize two other plays that have been presented in New York theatres, the one-act "Am I Blue" in January 1982 and the full-length *The Wake of Jamey Foster* in October 1982, neither of which, however, won the critical endorsement accorded to *Crimes of the Heart.*

The second of four daughters of Charles and Lydy Henley, Beth Henley was born on May 8, 1952 in Jackson, Mississippi, where most members of her family still live. Her father, a lawyer who served in both houses of the Mississippi legislature, was from Hazelhurst, a small town about thirty miles south of Jackson that became the setting for *Crimes of the Heart.* Her mother came from Brookhaven, a short distance further south from Hazelhurst and the locale of *The Miss Firecracker Contest.*

During her childhood in Jackson, Beth Henley has recalled, she was a lonely "fat kid," asthmatic and highly susceptible to allergies, and therefore often heavily sedated with antihistamines. "I was real shy when I was little," she was quoted as saying in a *Time* profile (February 8, 1982). "Spent a lot of time getting shots and laying in bed. At night, Mama'd come into my room and ask me why I was crying. I'd tell her I was pretending to be Heidi." The separation of her parents when she was in high school intensified her sense of isolation, but she remembers incidents of mischief not unlike the behavior of her eccentric stage characters—changing the color of her hair to orange, for example, and getting herself evicted from movie theatres.

Beth Henley's attraction to theatre derived from the avocation of her mother, a drama enthusiast who acted in amateur productions of the New Stage Theater in Jackson. As a child Beth read the scripts of plays her mother brought home. "All my life, I've seen plays," she told Jerry Parker during a *Newsday* interview (October 18, 1981). When she was twelve, she related, on the only vacation of the family that they did not spend in Biloxi, they traveled to New York City to see *Funny Girl, Hello Dolly!*, and *After the Fall*, as well as the World's Fair. During her senior year in high school she attended an acting workshop at the New Stage Theater, an experience that influenced her decision to study dramatic arts at Southern Methodist University in Dallas, Texas. There, she related when she was interviewed for *Time*, "the veils of the mind lifted." Besides learning about classical and modern drama through her reading of such playwrights as Chekhov, Shakespeare, Shaw, Beckett, and Albee, she discovered the new realm of theatre production. "This was alive theater," she said, "someone bringing you in touch with a world you hadn't understood before."

At Southern Methodist Miss Henley had a single-minded desire to become an actress, not a playwright. Her first play, "Am I Blue," resulted from an assignment in a play-writing course she took during her sophomore year only to avoid courses in set design and lighting. A one-act comedy set in New Orleans, "Am I Blue" is about a wacky evening in 1968 that a virginal college youth, John Polk Richards, frightened by a birthday gift from his fraternity brothers of a visit to a whorehouse, shares with a sixteen-year-old high school girl, Ashbe Williams, whose Southern charm and daffy impulses gradually release the young man from his colorless, sheeplike existence. When the play was produced at the university during Miss Henley's senior year, she was still too shy to use her real name on the program and insisted upon a pseudonym.

After receiving her Bachelor of Fine Arts degree from Southern Methodist in 1974, Miss Henley acted with the Dallas Minority Repertory Theatre and earned her living working successively as a waitress, a file clerk, and a photographer of children at a department store. Having obtained a teaching scholarship, she studied drama during the school year of 1975–76 in the graduate program of the performing arts at the University of Illinois and taught beginners' classes in acting. During the summer of 1976 she performed in the Lincoln plays of the *Great American People Show*, a historical pageant presented at New Salem State Park.

Hoping to break into films as an actress, Miss Henley went to Los Angeles in late 1976 but found it almost impossible even to get an audition. With lots of time on her hands, she turned to writing a screenplay, as she told Robert Berkvist in a New York *Times* (October 25, 1981) interview: "I didn't like the feeling of being at everyone's mercy, so I decided to do something creative. Of course, everyone in Los Angeles is working on a screenplay, so what I did wasn't bizarre at all. But no one at the studios would read my screenplay because I didn't have an agent, so I thought I would write a stage play that might at least get perfomed in a small theater somewhere. That's when I wrote *Crimes of the Heart.*"

To make her play producible on a shoestring budget and attractive to little theatres, Miss Henley limited the cast of *Crimes of the Heart* to six characters and confined its action to one indoor set. Discarding her original idea of mounting the play herself after she finished it in 1978, she submitted it to regional theatres, without success. Frederick Bailey, a friend who had directed a summer stock production of *A Midsummer Night's Dream* in which Miss Henley had a small role, then entered *Crimes of the Heart* in the annual drama competition of the Actors Theatre of Louisville, Kentucky, without telling her. Jon Jory, the theatre's artistic director, liked the play, which was named a cowinner for 1977-78. In February 1979 he produced *Crimes of the Heart* as part of the theatre's third annual Festival of New American Plays.

When *Crimes of the Heart* had its preview showing in Louisville, Miss Henley was apprehensive. "I was waiting out in the parking lot before the show," she recounted, as quoted in *Saturday Review* (November 1981), "and all these people showed up, dressed up. They were paying money to see my show without having any idea what it was like. I just started crying in the parking lot." In a composite review of the Actors Theatre's festival in *Time* (March 5, 1979), T.E. Kalem described the tenor of her play as "mostly that of an afternoon TV soap" and recognized that it could be "a potential crowd pleaser." Miss Henley's comedy, in fact, scored an immediate success in Louisville and soon earned a reputation among regional theatres. During 1979 and 1980 it was produced by the Center Stage in Baltimore, the Repertory Theatre at Loretto-Hilton Center in St. Louis, and the California Actors Theatre in Los Gatos.

Although Miss Henley by then had acquired an agent, submission of *Crimes of the Heart* to New York theatres met with rejections, including one from Lynne Meadow, who headed the Off-Broadway Manhattan Theatre Club. However, when Melvin Bernhardt, winner of a Tony for his direction of *Da* on Broadway, told Lynne Meadow he wanted to direct Miss Henley's play, it went into production. Opening on December 21, 1980, it played to full houses at the Manhattan Theatre Club until January 11, 1981.

Miss Henley later dismissed inferences by reviewers that *Crimes of the Heart* was autobiographical, but its basic idea of family members reunited during a crisis was inspired by a memory of her grandfather, who was once lost for two nights on his Mississippi tree farm. Until he turned up unharmed, the whole Henley family joined search parties and sent out helicopters to scour the woods. Recollections of her feelings at the time of that ordeal, which happened when she was in college, led Beth Henley to her plot, in which the fetching MaGrath sisters, Lenny, Meg, and Babe, gather for two days during 1974 in the old family kitchen in Hazelhurst to await the outcome of two events. One is the approaching death of their grandfather, lying in a coma in the hospital, and the other is Babe's shooting of her husband, the town's best lawyer, in the stomach, purportedly because she "didn't like his looks." Mixed with those calamities are others that include a father's desertion of the family, the double hangings of a mother and her cat, a favorite horse struck by lightning, a hurricane that cripples one sister's lover, and a shrunken ovary that prevents motherhood.

The Manhattan Theatre Club's *Crimes of the Heart* drew almost unanimous praise from New York critics, who recognized in Miss Henley a fledgling author with mature talent for finding laughter in the bizarre and spiritual uplift in sorrow. John Simon, for example, described her in *New York* (January 12, 1981) as "a new playwright of charm, warmth, style, unpretentiousness, and authentically individual vision." The lives of her MaGrath sisters, Simon continued, "are lavish with incident, their idiosyncrasies insidiously compelling, and their mutual loyalty and help (though often frazzled) able to nudge heartbreak toward heart-lift." Sensitively directed by Bernhardt, the three principal actresses performed as a skillful ensemble, with Lizbeth Mackay as Lenny, a lonely spinster homebody at thirty, Mary Beth Hurt as Meg, the promiscuous middle sister who has to admit to a foiled career as a country singer in Hollywood, and Mia Dillon as Babe, whose nickname indicates the immaturity that triggered her abortive attempt to murder her corrupt, wheeler-dealer husband following her affair with a fifteen-year-old black handyman. "In scene after scene," Edith Oliver wrote in the *New Yorker* (January 12, 1981), "the sisters reveal themselves and their emotions and their wavering desperation, and amid all the fooling some very serious matters are brought up and resolved without ever disturbing the feverish comedic tone of the action."

Because of the enthusiastic response to *Crimes of the Heart* during its brief Off-Broadway run, in January 1981 a Broadway opening of the play was announced for the following fall at the John Golden Theater, with the same director and three main actresses. Before that event, Miss Henley experienced a full-circle turn in fortune from her early Los Angeles days. In April she became the first woman in twenty-three years to win the Pulitzer Prize for drama; in June the New York Drama Critics Circle chose *Crimes of the Heart* as the best American play of the season; and in August she received the George Oppenheimer/Newsday Playwriting Award for 1980-81. She contracted, moreover, for a reported million dollars for movie rights and her own screenplay of *Crimes of the Heart*, to be filmed by Jonathan Demme. Demme also began producing *The Moon Watcher*, Miss Henley's earlier screenplay, about an Abraham

Lincoln pageant that takes place in Petersburg, Illinois.

Attending rehearsals at the John Golden Theater in October 1981, Miss Henley again was apprehensive, this time that her work would not live up to her well-publicized honors. "I hate the pressure of feeling that the play has to be seen as really great, instead of just an enjoyable evening in the theater," she complained to Berkvist. Following the Broadway opening on November 4, however, *Crimes of the Heart* seemed assured of a long run, and reviewers, while finding in it no dramatic innovations or great themes, nevertheless saw the play as superior to some recent Pulitzer award winners. "In this play," Frank Rich wrote in the New York *Times* (November 5, 1981), "Miss Henley shows how comedy at its best can heighten reality to illuminate the landscape of existence in all its mean absurdity." Other critics, like those who had commented on the Off-Broadway production, repeatedly lauded Miss Henley's mastery of offbeat humor and her charitable view of human errors. *Crimes of the Heart* ended its Broadway run on February 13, 1983 after 535 performances and was later presented in Los Angeles. Productions have also been staged in England, France, Israel, and Australia.

Beth Henley had written two other plays before winning the Pulitzer Prize, both of which soon reached regional theatres. The *Miss Firecracker Contest*, about a beauty pageant held annually on the Fourth of July in Brookhaven, once again centered on three zany Mississippi women, a contestant and her two cousins, who return home to guide her through the affair. After a premiere at the University of Illinois, the play was performed at the Victory Theater in California, the New Stage Theater in Jackson, the Studio Arena Theater in Buffalo, and the Steppenwolf Theater in Chicago.

Another Mississippi town, Canton, is the locale of *The Wake of Jamey Foster*, again a comedy that focuses on a family gathered for a serious occasion, this time for the burial of a man who dreamed of becoming a famous historian, but who died after being kicked in the head by a cow. Ulu Grosbard, who directed the premiere of the play at the Hartford Stage Company in Connecticut in January 1982, described it as dealing "in a comedic way with the subject of loss and renewal in one's life, and the problems of loving—the risks one incurs in making oneself vulnerable in the course of it."

Variety's notice for the Hartford production of *The Wake of Jamey Foster* expressed misgivings. When the play reached Broadway on October 14, 1982, several critics thrashed Beth Henley for rewriting, or reworking, as they charged, *Crimes of the Heart*, with the result that her new comedy closed after twelve nights at the Eugene O'Neill Theater. Clive Barnes in the New York *Post* (October 30, 1982) attributed its failure to "a skepticism abroad, directed particularly at people in the public eye, that loves to tear down what earlier enthusiasm has built up." He also pointed out that when playwrights, unlike composers and certain other artists, seek to develop an individual style, or voice of their own, they are criticized for being repetitious. Maintaining, furthermore, that Beth Henley "is running against the wind of American comedy," Barnes found her to be closer to the practices of British comic playwrights in "her concentration on serio-comic incident and the ironic complexity of character" than to "the tradition that offers smart, crisp one-liners in the customary Broadway pattern."

New York's Circle Repertory Company presented "Am I Blue" along with two other one-acters under the collective title of *Confluence* in January 1982. Because of weak casting, reviewers had little opportunity to judge Beth Henley's student effort fairly, but the promise of her later work was evident nevertheless. "We sample Miss Henley's wondrous gift for creating sweet comedy out of Southern eccentricities," Frank Rich wrote of "Am I Blue" in the New York *Times* (January 11, 1982), "—as well as her ability to reveal the sad loneliness beneath the spunk."

"There's a vividness to southern life, a sense of humor mixed with a sense of tragedy," Beth Henley explained in one of several interviews in which she talked about the concentration on her native scene in her playwriting. "If a play is set in the South," she maintained on another occasion, "it can be kind of eccentric and people will accept it. The language can be more poetic, too." Approaching her plays from a theatrical, rather than a theoretical or literary viewpoint, she starts with an event, develops characters and dialogue from that, and keeps her writing practical for the stage. Rarely does she know how the action in her plays will end. "I'm like a child when I write," she has said. " . . . I just go with what I'm feeling.

Beth Henley's present home is West Hollywood, where she lives with Stephen Tobolowsky, an actor and musician whom she met at Southern Methodist University. Jerry Parker described her in *Newsday* (October 18, 1981) as "small and pretty, with intelligent brown eyes and an air of old-fashioned, ladylike delicacy about her." Her face is almond-shaped and her hair, dark brown. According to other interviewer's reports, she is modest and self-effacing, speaks with a soft Southern accent, and has an affinity for tall tales. Among her favorite recreations are boxing matches, Dodger baseball games, and jazz sessions at the Parisian Room in Los Angeles. She still enjoys acting, and even after her great success she took a role as a bag lady in a summer 1981 production of Frederick Bailey's play *No Scratch* in Los Angeles.

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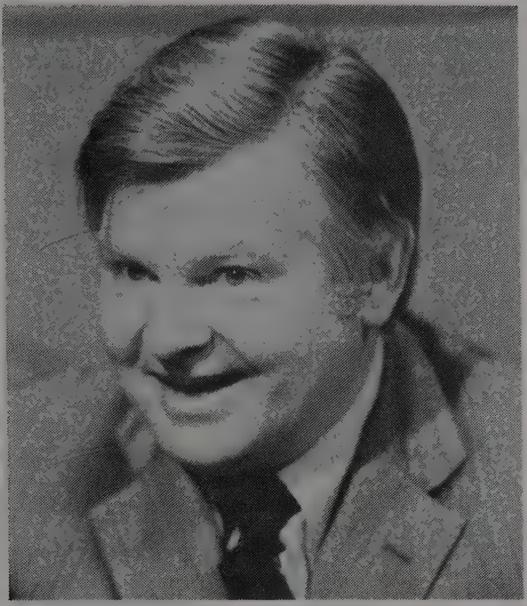

Hill, Benny

Jan. 21, 1925- Comedian. Address: b. c/o Thames Television Ltd., 306-316 Euston Rd., London N.W. 1, England; c/o D.L. Taffner Ltd., 1370 Ave. of the Americas, New York City, N.Y. 10019; h. Flat 7, 2 Queensgate, London S.W. 7, England

After spending some forty years in show business, the protean British comedian Benny Hill has finally attained the status of an international star. A veteran of the English music hall and the girlie revue, the comic began to appear regularly on British television in the early 1950's, but it was not until 1979 that his kaleidoscopic *Benny Hill Show* was imported to the United States, where its Rabelaisian ribaldry achieved almost instant popularity. Since then, it has attained virtually world-wide success. Philip Oakes, writing in the London *Sunday Times* (March 2, 1980), has said of Benny Hill: "His professional strength is that he knows precisely who and what he is; the soiled cherub, the angel with the dirty face. . . . He is anathema to Women's Lib, the porky apostle of male chauvinism. Yet when he lusts, it is with a heart that miraculously remains pure. His naughtiness is without a stain. He is greedy, vulnerable, vulgar, and invigorating. He is also very funny. . . . "

The second of three children, Benny Hill was born Alfred Hawthorn Hill on January 21, 1925 in the English seaport and beach resort of Southampton and grew up in a small suburban home on its outskirts. His father, who had run away from home as a boy to become a circus performer, ran a pharmacy and surgical appliance shop in Southampton. Hill has an older brother, Leonard, who was "the studious one" in the family, and a younger sister, Diane, who is now a nurse in Sydney, Australia.

Known as the family clown, Hill has had the urge to entertain as long as he can remember. He recalls receiving his first spanking from his mother at the age of six, when he accepted pennies from bathers on the beach after singing for them. While growing up, he was fascinated by such touring variety revues as "Naughty Girls of 1902" or "Follow the Fun," and he identified with the comedians featured in those shows. "I'd watch each comic and think, 'You lucky devil, up there,' because everybody loved him, laughed at him," he told Susan G. Sawyer, as quoted in the New York *Daily News* (July 22, 1979). "And with him there were always the saucy girls, the glamor, the French maids with black stockings, knickers, and feather dusters, who would stick their bottoms up. . . . "

At school, "Alf 'ill"—as Benny Hill was called by his friends—was mainly interested in music. Considering book learning a waste of time, he felt that he could learn much more from life by studying people and dropped out of school as soon as it was permissible. His early jobs included working as a stockroom clerk in a Woolworth store and as a coal weigher, and delivering milk and eggs with a horse and cart. According to a biographical sketch supplied by his American agent, "It was during this phase of his early life, when he met the housewives of Hampshire at their most unguarded moments, complete with curlers and hairnets . . . , that Alf Hill really began to get the insight into human nature which formed the basis of his future career as a comedian." In his spare time he performed at amateur concert parties, contributing comedy and songs. After he bought a second-hand drum and taught himself the rudiments of rhythm, he was hired as a drummer in a band led by a local music teacher. Later he played drums and guitar with an ensemble called "Ivy Lillywhite and Her Boys."

Deciding to seek his fortune in the big city, Hill descended on London with his meager savings and spent his first three nights sleeping in a park. An avid student of motion pictures, he approached the London impresario Harry Benet with a comic impression of a job-seeking American film actor, and was promptly hired as a property boy at the East Ham Palace, with occasional one-line parts in variety shows. One night, when the straight man for Hal Bryant, the principal comic, was too drunk to make his appearance, Hill was rushed on stage and successfully filled the part. Afterward, Bryant told the sixteen-year-old Hill: "You're going to be a trooper, son." Soon Hill began to tour the country with variety shows, taking care of props and sets and acting as "feed"—or prompter.

In 1943 Hill was called up into the army and assigned to the Royal Electrical and Mechanical Engineers as a driver-mechanic, even though he could not drive and knew nothing about mechanics. During his three and a half years of service on the Continent, he continued to develop his comic talent. His encounters with German war prisoners made him aware of the comic possibilities of the German accent and resulted in the creation of "Herr Otto Stumpf" as an addition to his growing repertoire of impersonations. He spent his last nine months as a soldier performing in musical comedy and variety shows in England, France and Germany. In Paris, Hill happened to see *The Bank Dick* with W.C. Fields, who became his major inspiration. It was as an army entertainer that Alf Hill adopted the name Benny Hill, after the American comedian Jack Benny.

After the war, Benny Hill moved into a bed-sitting room in a friend's house in Maida Vale and renewed his assault on the British music halls with a "bag of tricks" that included the ability to metamorphose himself into a variety of characters of all ages, social classes, ethnic groups—and sexes. He performed in revues in such London theatres as the Chelsea Palace on King's Road and occasionally in the fashionable nightclubs of the West End, and he tried his hand as a radio performer, scriptwriter, and gagman. During summers he toured the provinces in the kind of musical shows that had inspired him as a boy. Once, in the late 1940's, he tried out for a place in a summer revue in the seaside resort of Margate, where his unsuccessful competitor was an aspiring young comedian named Peter Sellers.

Convinced that television was the ideal medium for his comic impressions of "people we all know," but unable to afford a set of his own, Benny Hill spent hours in front of demonstration sets in shop windows, feeling "rather like a goldfish on the wrong side of the bowl." He submitted his scripts to producers and occasionally was engaged for an odd spot on a television program. He obtained his first major break in 1952, when Ronnie Waldman, the head of light entertainment at the BBC, invited him to appear regularly on television. Engaged as master of ceremonies of "The Service Show," he was soon on his way to becoming "the most promising comedian of the day." After "The Service Show," Benny Hill appeared on the program "Show Case" and, finally, by popular demand starred in his own television program. In 1954 a poll in the London *Daily Mail* designated him the "Outstanding TV Personality of the Year."

While continuing to gain popularity as a television performer, Hill also performed occasionally in stage revues. In 1955 he starred in "Paris by Night," a Folies Bergère revue at London's Prince of Wales Theatre. After starring in his own show, "Fine Fettle," with Robertson Hare, at the Palace Theatre in 1959, Hill abandoned the stage to concentrate on television.

During the 1960's Benny Hill's fame continued to grow in Great Britain, but his talents remained largely undiscovered in most of the rest of the world. Except for an occasional review in *Variety*, such as one (November 18, 1964) that called attention to his "sly mimicry" and "gift for bizarre accents and impersonations," Americans took little notice of him. A segment of the Benny Hill show was the BBC-TV's entry in the 1965 Montreux television festival. Its format during that period, as it has remained more or less over the years, included song and dance numbers, scantily clad girls, and comedy sketches.

Meanwhile, Hill had begun to appear occasionally in motion pictures. In his first film, the comedy thriller *Who Done It?* (Ealing, 1956), he starred as an ice-rink sweeper who becomes an amateur sleuth and captures a nest of spies. In the words of the critic for *Variety* (March 28, 1956), "There is plenty to please the fans of TV comic Benny Hill in this rollicking slapstick comedy, but the situations and stock ingredients are corny and unlikely to make the grade with more fastidious picturegoers." Hill costarred in the World War II comedy *Light Up the Sky* (British Lion, 1960), with Ian Carmichael and Tommy Steele. He also appeared in supporting roles, as Fire Chief Perkins in the epic comedy *Those Magnificent Men in their Flying Machines* (Twentieth Century-Fox, 1965); as the Toymaker in the Dick Van Dyke vehicle *Chitty Chitty Bang Bang* (United Artists, 1968); and as Professor Simon Peach, a computer expert who lusts after fat women, in the crime spoof *The Italian Job* (Paramount, 1969). During a break in his BBC series, Hill appeared as Bottom in an all-star made-for-television film production of *A Midsummer Night's Dream* (Rediffusion London, 1964).

In 1969 Hill left the BBC, a public service corporation, for the commercial production company Thames Television Ltd., where the *Benny Hill Show* began to take on its present format. Thames distributed the program throughout the United Kingdom and introduced it to Australia, where it became a hit. In the late 1970's his one-hour shows from a ten-year period were edited down to thirty-minute segments for American audiences. When the *Benny Hill Show* was first brought to the United States in April 1979 reactions were mixed, but after recovering from the initial shock of being presented with a kind of bawdy fare that they were not used to seeing on their television sets, many Americans became addicted to Benny Hill. The show's television ratings soared, and Hill became something of an American cult figure. James Wolcott of the *Village Voice*, who initially damned the show's "pornographic grubbiness," later admitted (January 7, 1980) that it was precisely that quality that made Benny Hill so "subversively sane" and called his show "the funniest gift the British have dropped in our laps since Bea Lillie."

Presented on weekday nights—and for a time, twice nightly and on weekends—from coast to coast in the United States, the seventy-five episodes of the *Benny Hill Show* were supplemented in 1980 by another half-hour comedy series, *After Benny; Thames Presents*, featuring some members of Hill's "stock company." Other spin-offs, compiled from earlier Benny Hill episodes, included a full-length feature film, *The Best of Benny Hill*, which in the somewhat disparaging words of critic Clive James, in the London *Observer* (January 1, 1978), "showed no more signs than usual of being significantly different from the worst." Readers of Great Britain's *TV Times* elected Hill to the television hall of fame in the 1978-79 season and designated him the funniest man on television in 1981-82.

By 1982 the *Benny Hill Show* was seen in over twenty-five countries, including France, West Germany, Holland, Finland, Spain, Greece, Hungary, Yugoslavia, Hong Kong, Thailand, Brunei, Congo, and the Ivory Coast, with subtitles or dubbed-in dialogue in the non-English-speaking countries. In Canada the *Benny Hill Show* won the prize for the best television comedy at the 1982 Banff Television Awards Festival.

Directed and produced by Dennis Kirkland, the *Benny Hill Show* has a cast of more than fifty, including a bevy of girls known as "Benny's Birds," a song and dance group called "Hill's Angels," a vocal trio, the "Ladybirds," and several character actors and actresses. Hill's favorite straight man is Jackie Wright, a wizened little man in his seventies, whom he delights in patting on his bald head. As Philip Oakes noted in his London *Sunday Times* article, "Hill . . . is without question the man in charge—not only writer and star, but also the director in all but name, the mechanic who ensures that comic business works and foul-ups are avoided. . . . A TV sketch is put through rigorous testing. Gag is riveted to gag, each component part is examined, and anything which threatens the comedy flow is ruthlessly junked."

Among Benny Hill's best impersonations are those of W.C. Fields, Liberace, and Idi Amin, and of such American television characters as Kojak, Ironside, and Archie Bunker. With seeming effortlessness he can transform himself into the Frankenstein monster, an aging hippie at the Woodstock festival, a Japanese samurai, a visiting Chinese dignitary, a German war prisoner, a messenger for a medieval king, a Royal Canadian Mountie, a male fashion model, a French waiter at the "Hotel Sordide," an innocent youth kidnapped by a love-starved woman, a star soccer player, a tenor singing an aria from a Lehar operetta in old Vienna, or a publisher who advises an aspiring young playwright named William Shakespeare to give up writing and choose another career.

As James Wolcott noted in his *Village Voice* article, Hill is "especially brilliant as a drag comic, capturing the needs, vanities, and strumpety charms of larger than life women," such as Elizabeth Taylor or Shirley Bassey. His impersonations on the distaff side include a housewife giving cooking hints on television, an Irish folk singer, a Spanish dancer, a ballerina, an airline stewardess delivering a "Fly Me" commercial, and a somewhat grotesque Playboy bunny. His talents for impersonation also extend to the portrayal of mischievous children.

The relationship between the sexes figures prominently in Hill's sketches and dialogues. In one vignette he asks a girl, "If I tried to make love to you, would you yell?" To which she replies, "What do you want me to yell?" In the midst of a tender love scene from *Romeo and Juliet*, Benny Hill, playing Romeo, says, venomously, when the girl hesitates in her response to him: "Forgotten your bloody lines again, have you?" In a typical routine, a scantily dressed girl does a song and dance, while Benny Hill, playing the bongo drums, throws out such one-liners as "A girl like that could ruin a man—if he's lucky," or, "I'd like to see her in 3-D—that's my room number." After helping a girl to climb over a fence, with a liberal display of her knickers and garters, Benny nonchalantly swings open a gate in the fence and walks through. As a raunchy cowboy in a Wild West scene, he tells a well-endowed dance-hall girl, "I'll show you my 38's if you'll show me yours."

Hospitals, nursing homes, and doctors' offices are favorite settings for Hill's comedy. Surgeons in an operating room play tic-tac-toe on the abdomen of a patient about to undergo an operation. A group of male patients coming out of a doctor's office rub their arms after receiving an inoculation, while the lone woman among them rubs her backside. A screaming child receives a plaster on his mouth rather than on his injured finger. A nurse, pointing to a glass on a nearby table asks Benny, "Could you fill that?" To which he replies, "Not from here." A group of nurses in a rest home for the aged perform a sexy can-can dance to the strains of Offenbach as part of a birthday celebration for a nonagenarian resident—played by Benny Hill—who at the end dies with a beatific smile on his face.

Other memorable routines in Hill's repertoire include an episode depicting the various things that can go wrong on television; a take-off on the classic Charles Atlas body-building advertisements; a quick-step dance contest in which the female finalist inadvertently loses her knickers; and a scene in which Benny transforms his frumpy wife into a glamorous young model with the aid of a wishing well. In one very funny scene, Benny and his new bride spend their honeymoon in a hotel room in Germany that is bisected by the frontier between the American and Russian zones, while a Russian border guard, stationed at a desk between their beds, frustrates their efforts to consummate the marriage.

A versatile songwriter, Benny Hill composes humorous ditties in such diverse styles as rock 'n' roll, American country, French music hall, Latin American, or Calypso. Music plays an important role in his shows and is geared to the action. A favorite theme is Hugo Alfven's "Swedish Rhapsody," which is frequently heard in the background when at the end of an episode Hill is chased across fields and meadows by bobbies, irate women, or white-coated men with butterfly nets.

Despite his marked affinity for the opposite sex, Benny Hill has never married and has indicated that he will probably remain single. Rotund and plump-cheeked, he has, in the words of Michael Billington in the New York *Times* (July 29, 1979), "the look of a choirboy let loose in a peep-show." A compulsive joke collector, Hill has what amounts to an archive of humor in his comfortable flat near London's Hyde Park, which is cluttered with scripts, notebooks, tape cassettes, phonograph records, and other paraphernalia related to his career. While continuing to turn out shows regularly for Thames Television, he has rejected lucrative offers from American producers and insists that he is "not a money person." Hill is, in his own words, "mad about boxing" as a spectator sport and has traveled extensively to attend fights in various parts of the world. Although he values his privacy, he is also, according to Philip Oakes, "warmly approachable, even when there is no publicity feedback," and he is known to have spent hours entertaining handicapped children. The person he would most like to have met was Charlie Chaplin, who "brought so much joy to so many."

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Holliday, Jennifer

Oct. 19, 1960– Singer. Address: c/o APA, 888 Seventh Ave., New York City, N.Y. 10106

When Jennifer Holliday unleashes her four-octave contralto in the next-to-last number before the first act curtain in *Dreamgirls*, she brings the audience not just to its feet but scrambling to the stage, in a frenzy familiar to rock and opera fans but rarely seen in Broadway theatres. The rage, pain, and sheer musical control she exhibits in that song, "And I Am Telling You," has led critics to compare her power to that of a 747 jet or a fullback, and her performance to the likes of Ethel Merman, Barbra Streisand, or Maria Callas. Jennifer Holliday's imposing stature, baby face, and naive but confident manner add to the charm of the twenty-two-year-old singer, who with just two shows and a single cast album to her credit, is already an established Broadway star.

Jennifer Yvette Holliday was born on October 19, 1960 in Riverside, Texas, a suburb of Houston. She was just a year old when her father, a Baptist minister named Oil Holliday, left the family. (One source maintains that her parents were divorced before she was born.) Genevive Eaton, Miss Holliday's mother, was an elementary schoolteacher who worked at odd jobs as a seamstress, newspaper deliverer, and attendant in an old-age home to support her three children. In an interview with *Newsday* (October 10, 1982) Jennifer Holliday recalled how the difficulties her mother suffered added to her own determination. "I remember thinking, 'Hold on, I'm not going to put up with that,'" she said. "A lot of things I didn't want to do, I didn't do."

Jennifer Holliday's "gift"—which is what she usually calls her voice—became obvious when she was only a child, and in the fifth grade she joined the choir of the Gethsemane Baptist Church in Houston as a soloist. Three years later she was hired by the Pleasant Grove Missionary Baptist Church, the largest black Baptist church in Houston, to sing solos on their weekly televised services. At fourteen she was admitted to the junior adult choir. "They just had to let me in even though I wasn't eighteen," she told Robert Wahls of the *Daily News* (June 29, 1980). "Of course the older folks wanted to know who the uppity miss was."

Jennifer Holliday spent a good deal of time in her teens practising her vocal technique and developing a style that was influenced by a number of black rhythm and blues singers but was essentially her own. She learned especially from Patti LaBelle, D.J. Rogers, Aretha Franklin, and Gladys Knight, imitating their special tricks from records and eschewing the formal training offered by her high school music teacher. "She was into telling you, 'If you're gonna sing a note, go like this,'" Miss Holliday told Joyce Wadler in an interview for the Washington *Post* (January 17, 1982). "'You can't put in those little dips and curlicues,'; I said, 'Oh, please, oh God, I have to get out of here' and never went back." Although Jennifer Holliday had to work after school at a fast food counter and at Sears, Roebuck to make extra money, she maintained an "A" scholastic record at the High School of Engineering Professionals and became president of the student council. She hoped to become a recording artist or a lawyer, like her idol, Barbara Jordan, the Texas Congresswoman.

The year that Miss Holliday turned eighteen, she was asked to take part in a production of the Vinnette Carroll musical *Don't Bother Me, I Can't Cope*, the purpose of which was to raise money for a black theatre in Houston. It was, as she told Robert Wahls, the first time that she "had ever sung and moved at the same time." James ("Jamie") Patterson, a young dancer in Houston with the national company of *A Chorus Line*, happened to see the show. Convinced that he had discovered a future star, Patterson urged the skeptical Jennifer Holliday to go to New York City at once and audition for the touring company of Vinnette Carroll's Broadway hit *Your Arms Too Short to Box With God.* When she protested that she could not afford the trip, he volunteered to lend her the money, and when she expressed doubts about staying alone in New York, he offered her accommodations in his aunt's Brooklyn home. With her mother's blessing, Miss Holliday accepted Patterson's generous offer and flew to New York. She sang her favorite hymn, "God Will Take Care of You," at the audition and got the part.

Vinnette Carroll had originally developed *Your Arms Too Short to Box With God,* a gospel-music version of the Book of Matthew, for a six-week run at the 1975 Spoleto Festival in Italy. It was produced later in the same year at Ford's Theater in Washington, D.C., where its rousing music and lyrics by Alex Bradford, its gifted and enthusiastic performers, and splendid choreography won both critical and popular acclaim. A year later, on December 22, 1976, it opened at the Lyceum Theater on Broadway. One of the most riveting performances in the original production had been provided by gospel singer Delores Hall, whose rendition of "I Love You So Much, Jesus" had stopped the show. Jennifer Holliday was slated to take her place in the touring company, but some members of the cast resented that assignment. "The company had worked together so long that they saw me as a Miss Nobody doing Delores' thing," she explained to Robert Wahls. Since they already had a Jennifer Holliday on the roster, Actors Equity asked her to change her name, and when she refused, they allowed her to add her middle name, Yvette, with a hyphen. Consequently, she was billed as Jennifer-Yvette Holliday throughout her long engagement with *Your Arms Too Short to Box With God.*

In January 1979 Jennifer Holliday opened in Hartford, Connecticut and remained with the touring company for most of the next sixteen months, during which time audiences responded warmly to her powerful voice and members of the cast gradually came to accept her. To ease her loneliness during long nights on the road, she bought a Pekinese puppy that she named Coke after the soft drink. Just a few weeks after the tour ended, she got a call in Houston, asking if she were ready to open with the show on its second Broadway run at the Ambassador Theater.

Her Broadway debut on June 2, 1980 created a sensation. "The original show made a star of Delores Hall, and the revival should do the same for Jennifer-Yvette Holliday," Mel Gussow wrote in the New York *Times* (June 3, 1980). "In her first number, 'Just a Little Bit of Jesus Goes a Long Way,' Miss Holliday is saucy and clownish, but as she demonstrates in . . . 'I Love You So Much, Jesus,' and in other songs, she has a voice that could shatter [the stage set's] stained glass windows." And Douglas Watt in the *Daily News* hailed her as "a round-figured and grandly versatile young singer . . . who has the audience clapping and shouting each time she struts her stuff." A reviewer for *Variety* also singled her out for praise, calling her "particularly impressive" and "a singer of tremendous power and range," but he also cautioned that "the demands she places on her voice would terrify any qualified singing teacher and, hopefully, won't produce future adverse effects on her vocal cords."

During that momentous summer on Broadway, Miss Holliday signed a recording contract with Geffen Records for an album to be produced by Billy Preston on which half the tunes were to be written by herself. She acquired a manager, Susan De Passe, who also managed Diana Ross. Finally, at the invitation of playwright and lyricist Tom Eyen, she began to take part in a workshop production of a new musical, tentatively entitled *One Night Only,* and directed by Michael Bennett, who had been, since the blockbuster success of *A Chorus Line,* one of the hottest names on Broadway.

The plot of the new Bennett musical, which was eventually retitled *Dreamgirls,* was loosely based on the history of the Supremes, the black female vocal group that successfully "crossed over" into white pop and ultimately launched Diana Ross into stardom. Jennifer Holliday was cast as Effie Melody White, a character drawn from that of Florence ("Flo") Ballard, who had been considered by many fans the most talented of the original Supremes. Dropped from the group because she was considered to have the wrong image, Flo Ballard died in poverty at the age of thirty-two.

Unimpressed by the play, Miss Holliday quit the workshop because, as she explained to Carol Lawson in an interview for the New York *Times* (December 22, 1981), "I was doing *Box* at night and eight hours of workshop during the day. It was too hard for me. Also, at that time records were much more important to me. I just didn't know much about Broadway." In March 1981 *Your Arms Too Short To Box With God* ended its run, and Jennifer Holliday returned to Houston. At Bennett's request, she went back to New York for *Dreamgirls*' fourth workshop, but was immediately disappointed. "I saw right away that the show had changed so much," she recalled for Carol Lawson. "My story, the story of Effie, now ended with the first act. The second act was mostly about Deena Jones"—the character based on Diana Ross.

Her disillusionment eventually led to a confrontation with Michael Bennett. "I became upset and very depressed," she told Lawson. "I thought Michael had lied to me. He was telling me how great it was to be a star on Broadway, but I didn't see how I'd accomplish this being in a secondary role. Finally, I stopped trying. I did what I was told, but nothing else. I couldn't trust him. The first week in April, I told Michael that I'd do the backers' audition, but not the show on Broadway." When Bennett called to fire her, she told him she quit, and returned to Los Angeles to begin working on her record album.

Astonishingly, it was the renowned director who ultimately gave in to his inexperienced young star. After trying for more than a month to replace her, Bennett became convinced that there was no substitute for Jennifer Holliday's emotion-packed voice, and he made a long-distance call to Los Angeles to ask her to come back. Over Italian dinners, and after movies and Broadway shows that Bennett thought might improve her acting, they patched up their differences in New York, and Bennett had the second act of *Dreamgirls* rewritten, more or less to her specifications.

With music by Henry Krieger and lyrics by Tom Eyen, *Dreamgirls* opened at the Imperial Theater on Broadway on December 20, 1981. A $3,500,000 extravaganza with a vast mechanized set of metallic towers and bridges, hundreds of costumes, changes of lighting so rapid and complex that they could only be controlled by computer, and a sound system of overpowering amplification, the show dazzled some critics with its technical brilliance and bored those who grew impatient with its shallow, predictable plot.

Critical opinion about Jennifer Holliday was, however, unanimous, and Frank Rich devoted the first five paragraphs of his New York *Times* review (December 21, 1981) to her. "When Broadway history is being made, you can feel it," Rich wrote. "What you feel is a seismic emotional jolt that sends the audience, as one, right out of its wits. While such moments are uncommonly rare these days, I'm here to report that one popped up at the Imperial last night [when] . . . Jennifer Holliday, the actress who plays Effie, begs [her manager and lover] Curtis, to let her stay, in a song titled 'And I Am Telling You I'm Not Going.' Miss Holliday is a young woman with a broad face and an ample body. Somewhere in that body—or everywhere—is a voice that, like Effie herself, won't take no for an answer. As Miss Holliday physically tries to restrain her lover from leaving, her heart pours out in a dark and gutsy blues; then, without pause, her voice rises into a strangled cry. . . . It's a good thing that Act I of 'Dreamgirls' ends soon thereafter," Rich concluded. "If the curtain didn't fall, the audience would probably cheer Jennifer Holliday until dawn."

Although Brendan Gill complained in the *New Yorker* (January 4, 1982) that *Dreamgirls* was "unabashedly conventional in plot," he conceded that Jennifer Holliday's featured number was "the fierce cry from the heart that triumphantly brings down the first-act curtain." Critic Jack Kroll of *Newsweek* (January 4, 1982) observed that "Maria Callas herself would have admired this devastating fusion of singing and acting," and the reviewer for the Toronto *Globe and Mail* (February 18, 1982) cited Jennifer Holliday as the "only figure to provide the emotional sincerity that was the secret to *A Chorus Line*." For her contribution to *Dreamgirls*, Miss Holliday was awarded a Tony, one of six earned by the show, and when the cast album was released by Geffen Records in June 1982, she received the same type of critical homage that she won for her nightly performances.

After conquering Broadway audiences for almost a year, Jennifer Holliday returned to Los Angeles to open *Dreamgirls* at the Shubert Theater in March 1983, at a salary reported to be $10,000 a week. Meanwhile she continued working on a new record album to be called *Feel My Soul*, having abandoned her earlier project with Billy Preston. Released by Geffen Records in the fall of 1983 and produced by Maurice White of Earth, Wind & Fire, *Feel My Soul* carouses through a diversity of styles from pop ballads to West Coast funk, all steeped in the gospel idiom.

Jennifer Holliday is a self-described "hefty girl," whose weight in the past has ballooned up to 300 pounds. Among her colleagues she has the reputation of being something of a loner who prefers to indulge her favorite recreations—walking her dog, reading, songwriting, and interior decorating—to partying after the show. But there are other reasons why she shuns socializing, for she nurses her voice assiduously, flees from cigarette smoke, and sleeps thirteen or fourteen hours a day while performing in a show. More than one interviewer has been astonished to discover that despite her physical bulk and enormous singing power, Jennifer Holliday has a speaking voice as wispy as Marilyn Monroe's. Her only addiction is shopping for clothes, on which she can now splurge to her heart's content, to the tune of thousands of dollars a month: she owns more than 250 pairs of shoes, has acquired two mink coats, and is currently eyeing a third one.

But far from materialistic, Miss Holliday is primarily overjoyed with the spiritual dividends she has acquired from her spectacular and sudden success. "I have something that's universal," she told an interviewer for *People* magazine (February 8, 1982), "that is nondenominational and that has allowed me to go into all homes—Jewish, Catholic, Methodist, Baptist, black and white. But someday I hope to do something that my people can really appreciate."

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Hu Yaobang

(hū you bāng)

1915– General Secretary of the Chinese Communist Party. Address: b. Central Committee, Zhongguo Gongchan Dang, Peking, People's Republic of China

Since the death in 1976 of Mao Zedong, the People's Republic of China has turned away from the extreme leftist ideology characteristic of the Great Proletarian Cultural Revolution and has adopted a

Hu Yaobang

more pragmatic approach to both domestic and international concerns. Deng Xiaoping, who was purged twice during the final decade of Mao's rule, has emerged as the most influential Chinese political figure. He has acted both to thaw the freeze in Sino-American relations and to stimulate the Chinese economy by introducing capitalist-style incentives for workers and farmers. To guarantee the survival of his moderate policies, the aging Deng has installed younger allies in key offices. Probably the most important of those protégés is Hu Yaobang, who, as general secretary of the Chinese Communist party, controls the *de facto* seat of power in the country.

Hu Yaobang was born in Liuyang City in China's Hunan Province in 1915. Because, unlike most Chinese Communist leaders, he comes from humble peasant origins, he received no formal education in his childhood. At fourteen he left his family to join the Red Army at its first base in the Jinggang Mountains, beginning his career as a "little red devil," or child soldier. By 1933 he had joined the Communist party and was secretary-general of the Communist Youth Central Bureau, or Young Communist League.

Hu took part in the heroic Long March of October 1934–October 1935, during which the Communists escaped from mounting Chinese Nationalist pressure in southeast China to a new, safe base 6,000 miles to the northwest in Shaanxi Province near the Sino-Soviet border. There he became one of the fifteen members of the Young Communist League's Central Committee and the head of its organization department. In 1937 he studied at the Anti-Japanese Military and Political Academy in North Shaanxi and after his graduation became deputy director of its political department. In 1941, during the war against Japan, Hu led the organization section of the general political department of the 18th Army Corps. He quickly became the protégé of his superior in the Second Field Army, Deng Xiaoping; since then, the careers of the two men have been closely connected.

Toward the end of the war against the Chinese Nationalists, Hu headed the political department in the third regiment of the Second Field Army. After the capture in April 1949 of Taiyuan, the capital of Shaanxi Province, Hu served as one of the three vice-chairmen of the military control commission responsible for managing the city. He next became the director of the political department of the 18th Army Corps and, in the closing days of 1949, took part in the conquest of Sichuan, the home province of Deng Xiaoping. During the following three years he became the dominant figure in North Sichuan while the province was divided into four geopolitical sectors. In February 1950 Hu became the political commissar of the North Sichuan military district, and until August 1952 he also served as the director of the North Sichuan people's administrative bureau and of its financial and executive committee. Meanwhile, Deng was exercising similar responsibilities at the regional level.

When Deng went to Peking in 1952 to be deputy prime minister to his own mentor, Zhou Enlai, Hu followed him and took over the post of secretary of the central committee of the New Democratic Youth League. He had been elected a member of that central committee at the New Democratic Youth League's first Congress in 1949. For the next fifteen years he remained the leader of that organization, which was renamed the Communist Youth League in 1957. From 1953 to 1958 he also belonged to the national committee of the All-China Federation of Democratic Youth, the nation's second-ranking youth group. Dominating the Communist Youth League during his tenure there, Hu delivered the keynote address at each of its congresses, was usually the main figure at its other meetings, and twice traveled abroad as a leader of its delegations. In the summer of 1953 he went to Bucharest, Romania for the third world youth congress of the Communist-sponsored World Federation of Democratic Youth and four years later attended its fourth congress in Kiev, Russia. During the summer of 1954 Hu served as the host, in Peking, to the first World Federation of Democratic Youth meeting ever held in Asia.

Throughout the 1950's and into the 1960's Hu rose steadily in the hierarchies of the Chinese government and of the Communist party. In January 1953 he joined the committee charged with implementing China's new marriage law and a month later became a member of the central election committee formed in anticipation of the introduction of constitutional government. In 1954 he was elected a deputy from Shandong to the first national people's congress, was reelected from Shandong for its second congress, beginning in 1959, and was chosen as a deputy from Sichuan for its third congress, beginning in 1964. In the mid-1950's Hu was also a member of the executive committee of the

All-China Federation of Trade Unions and of the central committee for the popularization of standard spoken Chinese, and he also served as the vice-chairman of the national association for the elimination of illiteracy.

Hu's growing importance became evident when he served as a member of the presidium of the eighth party congress of the Chinese Communist party in September 1956, at the conclusion of which he was, despite his relative youth, named to the Chinese Communist party's Central Committee. By 1962 his political stature was sufficient for him to lead a delegation to Albania, where he was received by its top officials, but two years later, when he was invited to attend the ninth congress of the Japanese Communist party, the Tokyo government refused to allow his group to enter the country. Early in 1965 he went temporarily to Shaanxi to serve as the acting first secretary of the party in that province and as the third secretary in the Northwest Party Bureau. By the end of the year, however, he was back in Peking.

The Cultural Revolution, begun by Mao Zedong in 1966 and carried out by the Red Guards, toppled Deng and Hu from power. Accused of taking "the capitalist road" for his actions to save the rural economy from the consequences of Mao's ill-fated "Great Leap Forward," Deng was stripped in 1967 of his positions as general secretary of the Communist party and fourth-ranking member of the Politburo. Disappearing from politics, Hu was sent to a reeducation camp where he tended cattle and ate and slept with the sheep and horses. Not until Deng was rehabilitated in 1973 and restored to the Politburo did Hu return to official favor. Not long after that, the two men began working on papers that called for the modernization of China's science and industry, and when illnesses that befell Mao Zedong and Zhou Enlai left Deng virtually in control of the government in 1975, he assigned Hu the task of restoring morale at the Academy of Sciences. Hu won friends among China's intellectuals by giving them their first pay raises in two decades, by providing them with better housing and with stoves, and by allowing spouses who had been forcibly separated by the Red Guards to rejoin each other.

When, in April 1976, China's radicals forced Deng from power for a second time, Hu once more fell into disfavor, but his political star rose again when Deng was reinstated after the deaths of Mao and Zhou in 1976. With Deng serving as a member of the standing committee of the Central Committee's Politburo and holding the posts of deputy premier, chief of staff of the Army, and deputy chairman of the Central Committee's Military Commission, Hu could bask in the influence of a powerful patron. Late in 1978 Hu not only was made a member of the Politburo but was also made the head of the party's propaganda department and of its organization department, which controls promotions, appointments, and discipline. Most important, he also assumed the re-created office of general secretary of the Chinese Communist party, a post that had been abolished when Deng was ousted from it during the Cultural Revolution. As general secretary, Hu took charge of the Central Committee staff departments, which run the day-to-day affairs of the government, and observers viewed him as likely to succeed Deng as the most influential man in the People's Republic of China.

By 1980 Hu's exalted rank within the Chinese power structure was obvious to everyone. When, in February of that year, the fifth plenary session of the Chinese Communist party's eleventh central committee removed four of Deng's foes from the Politburo, it named Hu one of the seven members of the Politburo's Standing Committee, the party's highest decision-making organ. The plenary session also made Hu general secretary of the secretariat, which was reestablished to serve as the link between the Central Committee and the various ministries of the Chinese government.

Near the end of June 1981 the Central Committee held an important meeting that had been delayed for half a year past its originally scheduled date in order to engineer a compromise between the pragmatic Deng and the more ideologically rigid members of the Chinese Communist party. Issuing a major reevaluation of Mao Zedong, the participants praised the deceased revolutionary as a "respected and beloved great leader and teacher" but also charged him with overlooking "objective economic laws," with fostering an objectionable cult of personality, and with encouraging the "grave blunder" of the Cultural Revolution. The Central Committee disavowed the key Maoist tenets that the party's prime task remained the waging of the class struggle and that continuing revolutions were needed to purge China of rightist dissent. Finally, the members of the Central Committee deposed the incumbent chairman of the party, Hua Guofeng. Accused of persisting in Maoist errors and of forging a cult of personality, he was replaced by Hu Yaobang. In a concession by Deng, however, Hua was allowed to remain within the leadership circle as a junior vice-chairman of the party.

In his first major speech as chairman, on July 1, 1981, Hu addressed 10,000 people gathered in Peking's Great Hall of the People to celebrate the sixtieth anniversary of the founding of the Chinese Communist party. Reiterating the Central Committee's assessment of Mao, he commented that the leftist "Gang of Four" led by the former leader's widow, Jiang Qing, had been "swept into the garbage bin of history." Although Hu stressed the need for collective rather than individual leadership and welcomed constructive criticism, he also warned that party underlings must obey their superiors. Perhaps most important, Hu told his somewhat unenthusiastic audience that the party faced the pressing, strategic task of building up "a large contingent of revolutionary, well-educated, professionally competent, and younger cadres." Indeed, the rise of the then sixty-six-year-old Hu was partly the product of the seventy-seven-year-old Deng's determination to rejuvenate the Peking government. Moreover, Hu's concern with obedience within the party reflected his and Deng's frustration with the reluctance among aging local and provincial cadres, or leaders, some of whom were over eighty years of age, to step aside in favor of men and women in their forties and fifties.

The twelfth congress of the Chinese Communist party, held in Peking during the first eleven days of September 1982, reaffirmed and extended the changes made at the Central Committee meeting. It disowned Mao's errors, denounced the Cultural Revolution, dropped Hua Guofeng from the Politburo, and made a commitment to moderate policies that would foster economic growth. As a safeguard against cults of personality, the congress abolished the post of party chairman that had been created for Mao in 1945, but it kept Hu in power by reelecting him general secretary and by adopting the Soviet practice of making that office the highest in the party. Acting on the desire of Deng and Hu to promote younger leaders, the congress filled more than half of the 210 seats on the Central Committee with newcomers, with the result that over two-thirds of the members of the reconstituted body were under 60 years of age. Finally, the congress called for the recertification, over the next three years, of the credentials of all 39,600,000 members of the Chinese Communist party. Hu had been contemplating that step for several years, probably with the goal of facilitating the purging of the unrepentant among the surviving remnants of the 18,000,000 to 20,000,000 members who had been admitted to the party during the Cultural Revolution solely on the basis of proletarian origins and left-wing outlook.

At times Hu has seemed a relatively liberal figure. During his tenure at the propaganda department, for example, he allowed China's writers greater freedom of expression, but he showed no hesitancy in reimposing controls, and at the twelfth congress, in 1981, he warned party members that "while pursuing the policy of opening to the outside, we must guard against, and firmly resist, the corrosion of capitalist ideas, and we must combat any worship of things foreign or fawning on foreigners." Hu is perhaps best understood as a pragmatist in the mold of Deng. He has been willing to state his conviction that intellectuals deserve greater compensation than manual workers and to pursue broad experiments in incentive pay in order to achieve his goal of quadrupling the nation's industrial and agricultural output by the year 2000. In his quest to win the voluntary return of Taiwan to mainland control he has taken the symbolic actions of restoring the celebration of the anniversary of the rebellion led by Dr. Sun Yat Sen in 1911 and of offering Nationalist Chinese leaders the unconditional opportunity to visit their ancestral homes. And in reasserting China's commitment to the establishment of a homeland for the Palestinians, he has also urged recognition by the Arabs of the right of the state of Israel to exist.

Five feet tall and strong and wiry, Hu Yaobang is said to bear an uncanny physical resemblance to Deng Xiaoping. His lifestyle is extremely simple, and stories of the shabby wardrobe he brought on his trip abroad in 1953 still circulate, as do tales of his family's use of the collective dining room when he held the high post of head of the Young Communist League. No current information is available about Hu's wife, but she is known to have been the party secretary in a large cotton textile mill in Peking. The couple is believed to be the parents of three children, all of whom are now adults. Hu, who taught himself to read, has lined the shelves of his home with books. Lack of time has forced him to give up playing bridge, a pastime for which the Red Guards berated both him and Deng.

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Jackson, Michael

August 29, 1958- Singer; dancer; songwriter; actor. Address: b. Epic Records, CBS Inc., 51 W. 52 Street, New York City, N.Y. 10017.

With the possible exception of the Osmonds, no contemporary show business family group on either side of the color line has been as successful or enduring as the Jackson brothers, the final great act to emerge from Motown Records in its heyday of making black music and musicians palatable to the mainstream taste. The Jackson Five, as the brothers were then known, broke into the American consciousness with four consecutive number-one "bubblegum" song hits in 1969 and 1970. The youngest of the Five, and their leader, was a cute little prepubescent dancing and singing dynamo named Michael. Over the years, the Jacksons moved out of the teenybopper stereotype and into more sophisticated forms of pop soul, including high-tech disco, selling over 10,000,000 records on the Motown and Epic labels, and Americans saw Michael Jackson grow up before their eyes. Michael Jackson's latest success as a solo performer is his greatest thus far, the breakthrough soul/rock crossover album *Thriller*, which is expected to pass the 10,000,000 mark, a world record for non-soundtrack LP's, by the beginning of 1984. In addition to his quicksilver dancing and his mastery of stratospheric vocals, Jackson has an instinct for acting, most recently demonstrated in rock video. His video clips of two cuts from *Thriller* (both written by him), "Beat It" and "Billie Jean," on MTV cable television made him a leading rock video auteurist in 1983. After a separation of two and a half years, the Jacksons were scheduled to reunite in 1984 for a forty-date tour, to begin in the United States and then go international.

Michael Joseph Jackson was born in Gary, Indiana on August 29, 1958, the fifth of nine children of Joseph Jackson, a crane operator at a steel plant, and Katherine Jackson, an employee of Sears, Roebuck and Company. The oldest Jackson sibling is Maureen (Jackson) Brown, who lives with her husband in Kentucky. Michael's older brothers are Jackie, Tito, Jermaine, and Marlon, the four who, with him, formed the original Jackson Five. When Jermaine left the group, in 1976, he was replaced by Randy, who is four years Michael's junior. The remaining Jackson siblings are Michael's older sister LaToya, who is also a singer, and his younger sister Janet, who both sings and acts (her credits include the television situation comedies *Good Times* and *Diff'rent Strokes*).

From the cradle, the Jackson children were imbued with music by both parents. Katherine Jackson taught them folk songs, and Joe Jackson, who with his brothers had formed the Falcons, a short-lived Chicago rhythm and blues combo, played the guitar. The children sang together spontaneously, especially after the family television set broke down, and eventually they did so to guitar accompaniment, after Tito taught himself to play on his father's instrument.

The Jackson Five began performing their versions of rhythm and blues hits in public in the mid-1960's, with Tito as lead guitarist, Jermaine as bassist and lead singer, and Jackie as choreographer. Little Michael, at first relegated to the bongos, quickly moved into the leadership position in both singing and dancing. "He was so energetic that at five years old he was like a leader," Jackie recalled when interviewed by Gerri Hirshey for *Rolling Stone* (February 17, 1983). "We saw that. So we said, 'Hey, Michael, you be the lead guy.' The audience ate it up. He was into those James Brown things at the time, you know. The speed was the thing. He would see somebody do something, and he could do it right away." Mrs. Jackson told Miss Hirshey: "It was sort of frightening. He was so young. He didn't go out and play much. So if you want me to tell the truth, I don't know where he got it. He just *knew*." By the time he was seven, Michael was, in Miss Hirshey's words, "a dance monster," the choreographer for the whole group. At first, the five Jacksons were joined by two cousins, Johnny Jackson, on drums, and Ronnie Rancifer, on piano. Rancifer soon dropped out, but Johnny Jackson remained the group's drummer for many years.

From talent contests and pass-the-hat gigs in and around Gary, the Jacksons moved on to paid engagements in such venues as the Apollo Theatre in New York City's Harlem and the Uptown in Philadelphia, to which their father, who is their manager, drove them in a borrowed Volkswagen van. It was at the Apollo that they were "discovered," not by the Motown singer Diana Ross, as apocrypha has it, but by the Motown singer Gladys Knight and the pianist Billy Taylor. Miss Knight and Mr. Taylor were the first to alert Berry Gordy, Motown's founder and president, to the Jacksons' potential. Miss Ross served to reinforce decisively their recommendation of the Jacksons to Gordy, after she participated with them in a "Soul Weekend" organized by Mayor Richard Hatcher in Gary in 1968. The former lead singer of the Supremes was particularly impressed with Michael Jackson, as she told a reporter two years later: "I saw so much of myself as a child in Michael. He was performing all the time. That's the way I was. He could be my son." She might also have observed that there was a resemblance between their voices, that Michael Jackson sounded eerily like Diana Ross with a head cold.

Berry Gordy signed the Jacksons and moved the whole family to California, where they lived at his expense for a year while undergoing the usual Motown grooming and packaging. Their first Motown single, "I Want You Back," began climbing the charts soon after its release in November 1969. Transcending the age and racial gaps more than any song within memory, it appealed to a mass cross section—from black preteens and their parents to campus radicals—and pushed "Raindrops Keep Falling on My Head" out of the number one spot after the turn of the year. It became the featured cut on their first album, *Diana Ross Presents the Jackson Five* (1970) and primed the success of three more chart-topping singles: "ABC," which won a Grammy for best pop song of 1970, "The Love You Save," and "I'll Be There." Each sold over 1,000,000 copies, making the Jacksons the leaders in singles sales in 1970. Among their subsequent hits were "Daddy's Home," "Too Late," "Two of Us," "Never Can Say Goodbye," "Mama Pearl," "Get It Together," "I Am Love," and Michael's solo singles "Got to Be There," "I Wanna Be Where You Are," "Rockin' Robin," and the number one "Ben," from the soundtrack of the 1972 Cinerama release of the same name. Their early albums *I Want You Back*, *ABC*, and *Third Album* were all in the Top Five.

Beginning in 1970, the Jackson Five took their Motown act, theatrically enhanced, on annual national and international tours. Wherever the brothers appeared, overflow audiences gave them a tumultuous reception, which ushers and security personnel had trouble controlling. Preteen and teenage girls screamed hysterically, and some, swooning into dead faints, had to be carried off by paramedics. Most of the screaming and swooning was for Michael. With his angelic face, his piping, feverish soprano, and his quicksilver movements, he was already that most unlikely of international sex symbols, a prepubescent able to sing with credibility such lines as, "Shake it, baby."

During the 1971–72 television season the Jackson Five starred in their first TV special, *Goin' Back to Indiana*, an ABC network presentation in which they were assisted by the comedians Tom Smothers and Bill Cosby, among other guests. Their album *Goin' Back to Indiana* was spun off from the special. During the same television season ABC aired the Saturday morning animated cartoon series *The Jackson Five*, which featured their singing voices. (The talking parts were done by others.) Michael's first solo album, *Got to Be There*, brought him male vocalist of the year honors at age thirteen. His subsequent Motown solo LP's were *Ben*, *Music and Me*, *Forever Michael*, and *The Best of Michael Jackson*.

In 1973 the Jackson Five escaped entrapment in the world of teenyboppers without losing the fans they had gained there by going disco with the single "Dancing Machine" and the albums *Get It Together* and *Dancing Machine*. Before leaving Motown, the group recorded two additonal albums, *Moving Violation* and *The Jackson Five Anthology*. In the weeks following their signing with CBS's Epic Records, in June 1975, Michael's Motown single "Just a Little Bit of You" and the group's Motown single "Forever Came Today" were in the Top Twenty. Behind them at Motown they left a record of seven platinum singles (more than 1,000,000 sold) and three platinum albums (more than 2,000,000 sold). They also left behind the name Jackson Five, to which Motown had exclusive rights, as well as their brother Jermaine, who had married Hazel J. Gordy, the daughter of Berry Gordy.

After the end of litigation begun by Motown, the Jacksons, as they now called themselves, began recording on the Epic label in 1976 under the guidance of writer-producers Kenny Gamble and Leon Huff, known for their "Philadelphia sound," a luxuriously orchestrated R & B style that "wasn't right" for them, as Michael was to point out later. Their first Epic album, *The Jacksons*, sold over 500,000 copies, and one of its cuts, "Enjoy Yourself," went platinum as a single, but the 1976 LP *Goin' Places* went nowhere. They wanted, in Michael's words, "to be funkier, experiment with new sounds," and Epic gave them the artistic freedom they demanded in 1978, allowing them to write and produce themselves the album *Destiny*. That LP went platinum, propelled by the success among discomaniacs of the single "Blame It on the Boogie," and one of its other hit tracks, "Shake Your Body," written by Michael and Randy Jackson, sold more than 2,000,000 copies as a 45-rpm single. Among the other cuts was "Bless His Soul," an autobiographical song in which Michael cries over being "confused" and "used," giving himself "at beck and call."

Outside the recording studio, the Jacksons continued touring, and they were joined by their sisters, Maureen, LaToya, and Janet in the CBS musical/variety television show *The Jacksons*, which ran as a summer replacement on the CBS network in the summer of 1976 and as a winter replacement the following season. Michael charmingly sang and rubber-legged the role of Scarecrow in the extravagant Motown/Universal film version of the *The Wiz* (1978), the black rock adaptation of *The Wizard of Oz*. The film, the most expensive movie musical ever made, was widely panned by critics, but Jackson's duet with Diana Ross (who played the black Dorothy), "Ease on Down the Road," became a hit single.

On the set of *The Wiz*, Michael Jackson met Quincy Jones, the film's musical director, and the two began sharing musical ideas. Jones produced Michael's Epic debut solo album, the disco-oriented *Off the Wall* (1979), which exploded with huge success in the record industry at a time when that industry was in a severe depression. *Off the Wall* sold 5,000,000 copies in the United States and 2,000,000 abroad, and it yielded four top-ten singles, a record for a solo LP. The biggest seller, and a Grammy winner for "best male rhythm and blues performer," was "Don't Stop 'Til You Get Enough," written by Jackson himself, as was "Working Day and Night." The other chart toppers were the title cut and "Rock With You," both written by Ray Temperton—who also contributed "Burn This Disco Out"—and the tearful "She's Out of My Life." Paul McCartney wrote "Girlfriend," which was released as a single in the United Kingdom. The set of high-tech dance songs was hailed by most critics as Jackson's most fully developed solo album thus far, proof both of his own maturing as an artist and of the possibility of crafting disco music intelligently. In polls of record buyers taken by the trade publications *Cash Box* and *Record World*, *Off the Wall* was named the most popular LP in the soul category in both 1980 and 1981.

Jackie, Michael, and Randy Jackson shared equally in the writing and production of the brothers' platinum album *Triumph* (1980), which featured Michael's hit "Heartbreak Hotel" and Michael and Randy's "Lovely One." Writing in the *Village Voice* (January 7, 1981), Davitt Sigerson described the LP as "great dance or housecleaning music . . . full of clues about Michael." Most revealing was "Heartbreak Hotel," one of the many songs inspired in Michael by his dreams. (He "hates" to take credit for his songs, he once said, because he feels he is merely "a courier bringing . . .

into the world" something that is "somewhere, someplace" already written.) In this instance the dream is an ambiguous nightmare in which Jackson is confronted by the accusing stares, "tearing through" and "searing" him, of people he has allegedly hurt romantically. "Is Michael getting his comeuppance, or being persecuted? . . . This confusion is Jackson's central theme . . . ," Sigerson observed. "Self-chastisement, paranoia, and adolescent morbidity are rare in R & B; sexual delight and romantic loyalty are not. It is Jackson's lot to embrace both and to let them play, often perhaps out of control." Generalizing, Sigerson wrote: "Once again, he [Michael Jackson] is the ubiquitous voice of black popular music, but he can become something more. Already, with 'Shake Your Body,' 'Don't Stop 'Til You Get Enough,' and 'Lovely One,' he has written a new kind of hit single [with] rhythms, derived so directly from his stammeringly erotic singing style, . . . different enough to constitute the foundation of a genre."

In the summer of 1981 the Jacksons made their most successful concert tour ever, grossing $5,000,000 in thirty-six cities with a spectacular show, planned by Michael, that included video and a magic act. The show was recorded on the double album *The Jacksons Live!* (1981). For MCA Records Michael narrated (with obvious feeling) the story of the lovable little space alien and also sang "Someone in the Dark" on *E.T.: The Extra-Terrestrial* (1982), a storybook LP spinoff from Steven Spielberg's film. After 450,000 of the MCA albums had been shipped to retailers, CBS Records obtained an injuction to stop further distribution on the ground that the LP was made in violation of Jackson's exclusive contract with CBS/Epic. Also in 1982, Jackson wrote and produced Diana Ross's hit single "Muscles."

Michael Jackson's signature as composer and coproducer was impressed as never before on *Thriller*, an album aching with rites-of-passage angst. Produced by Quincy Jones and released in December 1982, *Thriller* was a giddy three-ring audio circus, supercharged with elaborate sound effects, teeming with guest talent (including the master of the macabre Vincent Price, the hard-rock guitarist Eddie Van Halen, and Paul McCartney), and zipping zestfully from ring to ring, usually with an upbeat tempo that belied lyrics hinting at the darker world of Jackson's id. The effect was comparable to a child laughing as he trembles in an amusement park house of horrors, enjoying his own fright. The mood was set in the title track, written by Rod Temperton, in which a young man watching horror films with his date takes advantage of her fear by cuddling closer. Steve Porcaro and John Bettis wrote the brooding ballad "Human Nature," in which Jackson, as a lonely young man on a solitary nocturnal walk, sang with weary, understated sensuality, "If they say, 'Why? Why?' tell 'em . . . I like lovin' this way"—a line that made the song a favorite in the homosexual community. Jackson's sisters LaToya and Janet joined him in "Pretty Young Thing," written by Quincy Jones and James Ingram.

Outstanding on *Thriller* were the four compositions written by Jackson himself. "Wanna Be Startin' Somethin'" was an emotional cry against the press, gossips, and all those who would "eat off you" and "start my baby crying." The combination in Jackson of growing-up pain and an irrepressible spirit of fun was perhaps best exemplified in the hard-rocking dance song "Beat It," in which he counseled calm in crisis while Eddie Van Halen's furious guitar belied that antimacho message. In the apparently autobiographical "Billie Jean" he angrily, insistently denied the claim of a scheming *femme fatale* that he is the father of her son. Paul McCartney joined Jackson in the singing of "The Girl Is Mine," a verbal tug-of-war over a common girlfriend. To critics who considered "The Girl Is Mine" shallow, McCartney replied that Jackson "wasn't going for depth" in it but "for rhythm . . . for feel."

Thriller was the best-selling album of 1983 and the largest seller in CBS history, with sales exceeding 9,500,000 (16,000,000 worldwide), and the LP and the single "Billie Jean" made him the first recording artist to be number one on the pop single, pop album, R & B single, and R & B album charts simultaneously. "There is no question that a major reason for the success of *Thriller* is its extraordinarily appealing music: the melodies from which one never tires, the rhythms that have kept the nation dancing all year, and Jackson's joyously irrepressible performance," Wayne Robbins observed in *Newsday* (July 10, 1983). "But the Jackson album is having a profound effect on the music industry for reasons that have nothing to do with aesthetics. *Thriller* has transcended the boundaries that have made the music industry increasingly segregated over the last ten years . . . a decade during which the black music industry and the white rock industry grew on parallel lines."

One *de facto* segregated realm into which Jackson crossed with *Thriller* was that of album-oriented radio stations, known in the trade as AOR. Another was MTV, the twenty-four-hour Warner-Amex cable pop music channel. In the spring of 1983 Jackson burst upon the cable screen with a video performance of "Beat It," followed immediately with one of "Billie Jean." The former, with a cast of nearly 200, turned the rhetoric of the song into street drama, visualizing it as a confrontation between two gangs that becomes, with Jackson's arrival, a group dance. The "Billie Jean" clip enhanced the meaning of the lyrics and added the implication that the singer might be lying. Reviewing the MTV presentations in the *Village Voice* (May 31, 1983), Tom Carson described them as "the state-of-the-art last-word new thing in rock video." In "Beat It," Carson observed, Jackson came across as primarily a "slinkily exuberant, kinetic" dancing presence, and in "Billie Jean," "as an *acting* presence—his haunted look when he first gazes down on Billie Jean lingers in your memory." Carson noted that video makes it "a lot harder to ignore" Jackson's "astonishing sexuality," which "made it to the safe-as-milk mainstream mostly because it never seemed to be directed *at* anyone." Later in the year Jackson and Paul McCartney made a video of their duet single "Say, Say, Say."

Jackson's upper register singing is not in the falsetto tradition of Smokey Robinson, as John Rockwell pointed out in the New York *Times* (August 20, 1981): "He is a true tenor with what aficionados would call 'mixed head tones,' meaning that he can blend in falsetto coloration at will. . . . The result is a voice that can be cutting or throbbing and plaintive in turn. Add to that an exhilarating rhythmic sense, still dazzling body control, and a sweetly self-effacing personality, and you have a singer who can seemingly do everything."

Still almost androgynously beautiful of face, with doe-like eyes and delicate features, slim, 115-pound Michael Jackson is, by all accounts, unspoiled by success, retaining intact in real life the innocence that has given an edge to his child-man sex appeal on stage. The latter to him is "home . . . where I'm supposed to be, where God meant me to be." "On stage . . . I feel so free, so unlimited . . . like I can do anything," he told Dennis Hunt of the Los Angeles *Times* (December 17, 1979). "When I'm not on stage I guess I'm quiet and shy. I sort of close down." He lives in a world insulated against the public that adulates him and the girls who can be heard squealing on the stairways of the hotels in which he stays, hoping for a private glimpse of him. In that world he prefers being by himself, avoiding eye contact with people, talking even to such close friends as Tatum O'Neal, Brooke Shields, Jane Fonda, and Diana Ross preferably by telephone.

Jackson lives with his mother and two younger sisters in a Tudor-style mansion in the San Fernando Valley. Fascinated with all things "magic," he spends much of his time watching movie cartoons and playing with electronic toys in his den (which is adorned with pictures of Peter Pan, his favorite fictional character and one with whom he identifies), feeding his menagerie of exotic animals, including a boa constrictor, a llama, a cougar, and a rhea bird, or checking over his collection of life-size mannequins. On the rare occasions he goes out, he drives, very cautiously, to a certain vegetarian restaurant or to a Kingdom Hall (he is, like his mother, a Jehovah's Witness), or to Disneyland. Jackson has never touched drugs (he gets "high" from observing animals and children), does not smoke, and usually drinks water with his meals. He fasts one day a week, and in the privacy of his quarters he works off nervous energy by dancing to the point of exhaustion.

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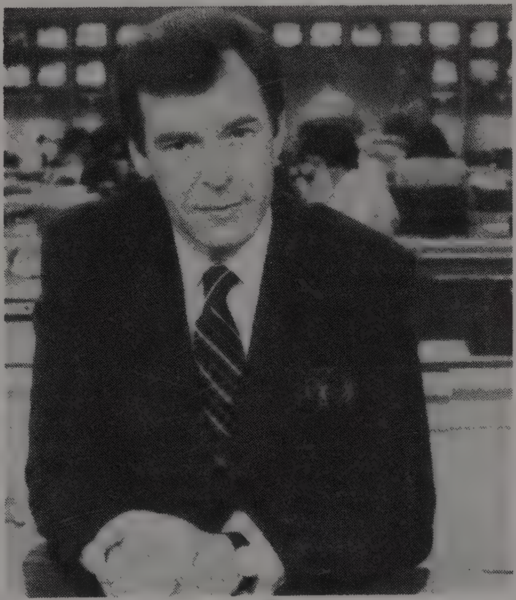
Jennings, Peter (Charles)

July 29, 1938– Broadcast journalist. Address: b. ABC News, 1330 Avenue of the Americas, New York City, N.Y. 10019

When he assumed the post of anchorman for ABC's evening news program *World News Tonight* on September 5, 1983, Peter Jennings' career had come full circle. Eighteen years earlier, he had captured national attention when he became the youngest person ever to anchor a network newscast. That experience proved to be a painful one for Jennings who, by his own admission, was unprepared for the responsibility. Over the next decade and a half, as a roving reporter and, from 1978 through June 1983, foreign desk anchorman of *World News Tonight,* he established a solid reputation as a foreign correspondent of unquestioned skill and unusual courage. His frontline reports from the world's trouble spots, most notably the Middle East, have earned him a clutch of journalistic honors, including a George Foster Peabody Award and two Overseas Press Club Awards.



Peter Charles Jennings was born on July 29, 1938 in Toronto, Canada, the older of the two children of Elizabeth Ewart (Osborne) Jennings and Charles Jennings, a distinguished broadcast journalist for the Canadian Broadcasting Corporation (CBC) who was, according to his son, "roughly the equivalent on Canadian television of Edward R. Murrow." Charles Jennings eventually became the CBC's vice-president for programming. The younger Jennings has been behind a microphone since the age of nine, when he began hosting *Peter's People*, a weekly half-hour CBC radio show of music and news for children.

At Trinity College School, a prep school in Port Hope, Ontario, Jennings was a star athlete but an indifferent student. "Bored," to use his word, by his studies, he eventually left school without taking his diploma. (As his wife, Kati, told Doug Hill in an interview for a *TV Guide* [February 26, 1983] profile, he has been compensating for his lack of formal education ever since by taking piles of books, clippings files, and newspapers with him whenever he goes on an assignment.) Nevertheless, Jennings' broadcasting career flourished. After working for three years as an interviewer for radio station CFJR in Brockville, Ontario, he joined the Canadian Broadcasting Corporation in the early 1960's to host the public affairs program *Let's Face It* and *Time Out*, an afternoon talk show. A few months later, he moved to CJOH-TV in Ottawa, where he acted as a special events commentator and as host of *Vue*, a daily late-night interview program that he also coproduced. Jennings then returned for a time to the CBC to conduct interviews for several of the network's radio and television shows, including the prestigious documentary series *Close-Up*.

Lured by the CTV Television Network Limited, Jennings teamed up with Baden Langton in 1962 to anchor the *CTV National News*, Canada's first nationwide newscast on a commerical network. Among other things, the pair covered crucial NATO meetings in Paris, France and Ottawa, Canada, and the fall of the government of Canadian Prime Minister John G. Diefenbaker and the subsequent election of Liberal party leader Lester B. Pearson. Jennings was the first Canadian journalist to arrive on the scene after the assassination of President John F. Kennedy in Dallas, Texas on November 22, 1963, and he reported on the 1964 Democratic National Convention in Atlantic City, New Jersey. While he was covering the convention, he caught the eye of Elmer W. Lower, then the president of ABC News. Offered a job as an ABC correspondent, Jennings refused because, as he later explained to Neil Hickey of *TV Guide* (August 14, 1965), "I didn't think I was ready to leave Canada and cover news in the United States." But about three months later, he went on, "I woke up in a cold sweat, and said to myself, 'What have I done?' I wrote them back, and took the job."

Moving to New York City in September 1964, Jennings was based at ABC News's headquarters there, but he often left his desk to cover especially important or fast-breaking stories. His early assignments for the network included the 1964 Presidential election campaign of Senator Barry M. Goldwater, the Republican candidate, and the burgeoning civil rights movement. The reporter found his Canadian nationality to be "a distinct advantage" in covering the racial unrest in the South, for as he told Neil Hickey, "Because I come from a society in which racial strife does not exist . . . I could thus see both sides." Jennings had been on the job for only a few months when ABC executives, in an effort to woo younger viewers away from CBS News's venerable Walter Cronkite and the popular NBC News team of Chet Huntley and David Brinkley, decided to make the twenty-six-year-old correspondent anchorman of the network's nightly fifteen-minute national newscast. Jennings balked at first, but he relented after being assured that he would remain a "working newsman," free to cover current events around the world. In accepting the promotion, he had also heeded the advice of veteran ABC newsman Howard K. Smith, who reportedly told him, "It's like being nominated for President. You can't turn it down."

Jennings took the anchorman reins from Ron Cochran—by coincidence, also a Canadian—on February 1, 1965. "It was a little ridiculous when you think about it," he admitted many years later to Barbara Matusow, in an interview for her book *The Evenings Stars: The Making of the Network News Anchor* (1983). "A twenty-six-year-old trying to compete with Cronkite, Huntley, and Brinkley. I was simply unqualified." Branded a "glamourcaster" by TV critics, Jennings also ran afoul of his colleagues in the broadcast press corps. According to Miss Matusow, many of them regarded him as a "male model," a "pretty boy" who got his job because of his good looks rather than his journalistic credentials. Some of his peers also objected to his aristocratic manner, a view that was reinforced by Jennings' stubborn refusal to alter his cultured Canadian speech patterns and pronunciations, such as saying "leftenant" for "lieutenant" and "shedule" for "schedule."

Although the audience response to *Peter Jennings With the News* was at first, with the exception of what the reporter called "a few snarkey letters," mostly favorable, viewers gradually grew to resent his "upper-class" accent and his unfamiliarity with American history and culture, which caused him to make several embarrassing on-the-air gaffes. He once mispronounced "Appomattox," the site of a major Civil War battle, and during the network's live coverage of the Presidential Inaugural Parade in January 1965, he mistakenly identified "The Marine Hymn" as "Anchors Aweigh," the official anthem of the United States Navy. The growing animosity towards Jennings eventually spread to some of ABC's affiliate stations, which either declined to carry Jennings' newscast or scheduled the broadcast at 5:30 P.M., a time when many potential viewers were still en route home from work.

Jennings anchored ABC's nightly newscast for three years. During that period, his on-the-spot coverage of such varied news events as a revolution in Santo Domingo, floods in the state of Wisconsin, a Black Muslim convention in Chicago, Illinois, the Gemini V space flight, and, perhaps most important, the war in Vietnam added to his credibility as a journalist. He also won high praise from television critics for *Southern Accents: Northern Ghettos*, his documentary about the plight of Southern blacks living in squalid tenements in Northern industrial cities. Although the newscast's ratings eventually registered a modest increase, Jennings was unable to produce the hefty boost that ABC News executives had hoped for. "We could never improve his image," Elmer Lower told Miss Matusow, "not as long as he looked that young." Late in 1967 Jennings and his superiors mutually decided that he should step down as anchorman and return to the field as a roving correspondent. "The studio job on a full-time basis is just not rewarding enough in terms of the trade or the profession," he explained, as quoted in the New York *Times* (November 14, 1967).

Resuming his reportorial duties in January 1968, Peter Jennings spent much of the next decade abroad and eventually established a reputation as a top-notch foreign correspondent. Beginning in the late 1960's, he reported on the continuing Arab-Israeli conflict so frequently that he developed an expertise in Middle Eastern affairs that was unmatched by any other broadcast journalist. According to Av Westin, then the executive producer of the *ABC Evening News*, Jennings effectively "owned" the Arab story. His program *Palestine: New State of Mind*, for the ABC News half-hour documentary series *Now*, was considered by many observers to be the most thoughtful analysis of the confused political situation in that area of the world to be broadcast to that date.

Tapped to head the newly established ABC News Middle East bureau in Beirut, Lebanon in the early 1970's, Jennings conducted the first interview with Palestine Liberation Organization leader Yasir Arafat to be televised in the United States. For his work as coproducer and chief correspondent of *Sadat: Action Biography*, a candid profile of Egyptian President Anwar Sadat, which aired on December 19, 1974, he received the prestigious George Foster Peabody Award. The National Advisory Board for the Henry W. Grady School of Journalism at the University of Georgia, which administers the award, found the program to be "exceptionally well done, particularly by interviewer Peter Jennings." "If I have a compelling bigotry," he told an interviewer for the *Quill* (October 1980), "it is that we Americans must understand people in other parts of the world. It is critical to our survival as leaders of the free world."

Jennings' knowledge of the Arab world stood him in good stead when members of the Arab commando unit Black September seized control of the Israeli athletes' compound during the 1972 Summer Olympics in Munich, Germany. On hand to supplement ABC Sports' coverage of the games, Jennings turned in a series of superlative reports on the group's background and goals and, at considerable personal risk, moved in close enough to get pictures of the masked guerrilla gunmen. Those episodes were, in Miss Matusow's words, "among the most gripping . . . ever shown on live television" and probably contributed significantly to ABC's winning an Emmy award for outstanding achievement in the coverage of special events. Among Jennings' other coups were his inside reports from Cuba, which was off limits to American journalists (he had gained admission as a Canadian), and his behind-the-lines coverage of the civil war in Bangladesh in 1971, for which he received a National Headliner Award.

At the end of 1974, Jennings returned to the United States to serve as Washington correspondent and news reader for *A.M. America*, ABC's first attempt to cash in on the lucrative early-morning news market. The two-hour show, which combined news, interviews, and features, made its debut on January 6, 1975, but it failed to entice viewers away from NBC News's entrenched *Today* and, on October 31, 1975, it folded. The following month, Jennings was reassigned overseas with the title of chief foreign correspondent. He was promoted to foreign news anchorman of ABC's nightly evening newscast, retitled *World News Tonight*, in July 1978. By then a seasoned and confident journalist, he perfectly complemented his coanchors—Frank Reynolds, reporting from Washington, and Max Robinson, who was based in Chicago—in the innovative triple-anchor format that Roone Arledge, the president of ABC News, had invented in an attempt to make the network's news division more competitive with CBS and NBC. Based in London, Jennings not only anchored the foreign news segment of the broadcast, but also served as ABC's chief foreign correspondent.

As chief foreign correspondent, Jennings lobbied hard for those international stories he thought deserved exposure in the nightly news line-up and, in the eyes of the network brass, greatly enhanced the quality of the network's global coverage. ABC News executives were especially pleased by his repeated scoops of the rival networks. Because he was stationed overseas, he often arrived at the scene of pivotal world events, such as the assassination of President Sadat in 1981, long before his American counterparts. Moreover, his constant exposure to the European perspective insulated him from the narrow and often distorted viewpoint that is an inevitable result of so-called "pack journalism," in which reporters rely largely on the same sources for their information. As Barbara Matusow, for one, pointed out, Jennings' analysis of Sadat's assassination and its political consequences was "far more penetrating" than those offered by commentators less familiar with the Middle East. He was one of the few reporters to detect in the usually demonstrative Egyptians' subdued reaction to Sadat's death a sign of the former President's estrangement from his fellow countrymen.

Jennings' long-standing interest in Middle Eastern affairs prompted him to interview the Ayatollah Ruholla Khomeini, then a relatively obscure Iranian cleric living in exile in France, several months before he returned to his homeland in triumph after the overthrow of the Shah of Iran. The correspondent reported on those world-shaking events from the scene early in 1979 and returned to Teheran the following November, when militant supporters of the Ayatollah seized control of the United States Embassy there, taking some sixty hostages. Jennings was also on hand for the hostages' release in Frankfurt, West Germany, on January 20, 1981. On that day, he filed eleven special reports in addition to performing his usual anchorman chores. According to Kay Gardella, the television critic of the New York *Daily News*, in her column of January 29, 1981, his coverage of the hostage crisis was "a class act" that confirmed his status as the "ideal new model" of the foreign correspondent.

During his tenure as the foreign desk anchorman for *World News Tonight*, Jennings also personally covered, among other events, the Falkland Islands war between Britain and Argentina and the Israeli invasion of Lebanon, both in 1982, and Pope John Paul II's historic visit to Poland, in June 1983. His penchant for reporting the most important international stories himself annoyed some ABC field correspondents, who resented the repeated invasions of their turfs by what they called "Jennings' Flying Circus." But as Hilary Brown, an ABC staffer based in Europe, told Doug Hill for *TV Guide*, "There's no question that the foreign anchor works to the correspondents' advantage."

In sharp contrast to the somewhat hostile reception he had received during his first anchor assignment, Jennings won high praise for his work on *World News Tonight*. One writer-editor for ABC News told Barbara Matusow, "He is now as good as he used to think he was," and an overseas field producer for the rival NBC News organization added, as quoted by Doug Hill in *TV Guide*, "He's ten times better than people have a right to expect because he's so good looking."

Peter Jennings began a new phase in his career in July 1983, when he arrived in Washington, D.C. to fill in for the ailing Frank Reynolds, who had, over the years, become the "major anchor presence," to quote Roone Arledge, on *World News Tonight*. Three weeks after Reynolds' death, on July 20, ABC News announced that Jennings would take over as the sole anchorman of a revamped nightly newscast, beginning on September 5, 1983. He was also named senior editor for the program. "It gives me a kind of quality control," Jennings explained to Sally Bedell Smith of the New York *Times* (August 10, 1983). "If something comes across the desk from a reporter that I don't understand, we can work it out so it is understandable. That is basically what I was doing overseas."

Although he would have preferred to remain in Washington, primarily because of the upcoming 1984 Presidential election, Jennings bowed to his bosses' insistence that he establish his headquarters in New York, the home base of his counterparts, CBS's Dan Rather and NBC's Tom Brokaw. Arledge's restoration of the single anchor format put the three networks in head-to-head competition for the early-evening news audience for the first time in many years, a fact that was not lost on Jennings, who observed to Sally Bedell Smith, "With me, Brokaw and Rather, I recognize that there is the factor of three pretty faces. That's an inevitable byproduct of television. But if that is what it comes down to in terms of the approach we take . . . , then we will all have made a mistake." Initial ratings showed the *CBS Evening News With Dan Rather* to be well in the lead, with *World News Tonight* taking the number-two position.

A dapper and uncommonly handsome man with gold-flecked brown eyes and brown hair, Peter Jennings stands six feet two inches tall and weighs a trim 180 pounds. He is known—and occasionally teased—for his sophisticated tastes, but he also enjoys such rugged outdoor sports as skiing and sailing, and he is an avid reader of thrillers and adventure novels. Married to Kati Ilona Marton, the former ABC News Bonn bureau chief and the author of the critically acclaimed book *Wallenberg* (1982), he has two children, Elizabeth and Christopher. Two earlier marriages ended in divorce.

Jennings' no-nonsense on-camera style is a welcome contrast to the forced camaraderie and arch badinage of many local newscasts; off the air, he is good-natured, ebullient, almost boyishly enthusiastic, and refreshingly down-to-earth. While television critics debate the merits of the news-ratings race, Jennings remains philosophical about his new position. "It's a very big job," he told Sally Bedell Smith. "But it is a job. It is not being annointed. You sit down and ask yourself, can I do it, with all its components? Am I emotionally ready? Am I qualified? I think I am. But a year from now if they don't like me doing it, I'll still have a job."

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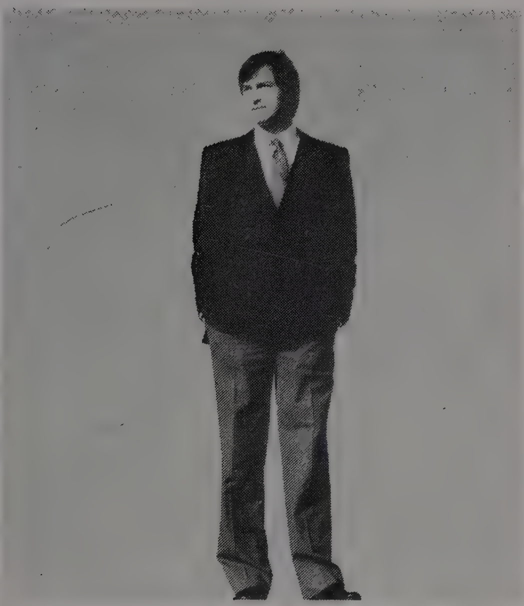
Jobs, Steven (Paul)

1955– Electronics engineer; corporation executive. Address: b. Apple Computer, Inc., 10260 Bandley Dr., Cupertino, Calif. 95014

The computer, once a gargantuan, inscrutable mass of vacuum tubes sequestered in large rooms by big business and big government, has been reduced by advances in technology to the magnitude of peas in a pod, or, more precisely, transistors and silicon chips in a miniaturized circuit. No company has done more to democratize the computer and make it "user friendly" than Apple Computer, Inc. That company's cofounders, two young, self-taught California electronics wizards named Steven Jobs and Stephen Wozniak, began work on their first table-top machine, the Apple I, a hobbyists' gadget, in 1975. Two years later they introduced the nifty,



Steven Jobs

typewriter-size, $1,350 Apple II, arguably the best buy and the state of the art in home and small-business computers throughout the following five years. The most recent Apple developments are the $1,395 Apple IIe, a memory-enhanced beginner's instrument, and the advanced, professional $10,000 Lisa, the acronym for "Local Integrated Software Architecture." The ultra-sophisticated, ingenious Lisa is a breakthrough not only for Apple, in aiming for the first time at the medium and large office market, but also for the industry, in taking the first major step in adapting the personal computer to the habits of corporation managers and workers lacking computer know-how. "The personal computer was created by the hardware revolution of the 1970's," Jobs, Apple's chairman, pointed out in unveiling Lisa in January 1983. "The next dramatic change will come from a software revolution."

Steven Paul Jobs, an orphan, was adopted by Paul and Clara Jobs of Mountain View, California in February 1955. Jobs was not happy at school in Mountain View, as his adoptive father revealed to an interviewer for *Time* (January 3, 1983): "He came home from seventh grade and said if he had to go back there again he just wouldn't go. So we decided we'd better move." The Jobses moved to Los Altos, California, where Steven attended Homestead High School. His electronics teacher at Homestead High, John McCollum, recalled in the *Time* interview that he was "something of a loner" and "always had a different way of looking at things."

After school, Jobs attended lectures at the Hewlett-Packard electronics firm in Palo Alto, California. There he boldly approached the president, William Hewlitt, requesting parts for a frequency counter he needed for a school project. Hewlitt not only complied, but hired Jobs as a summer employee. Another employee at Hewlett-Packard was Stephen Wozniak, five years Jobs's senior, a recent dropout from the University of California at Berkeley. An engineering whiz with a passion for inventing electronic gadgets, Wozniak at that time was perfecting his "blue box," an illegal pocket-size telephone attachment. By generating the appropriate tones in the phone company's switching systems, the user of the blue box could make free long-distance calls. According to Wozniak, he personally never used the box to cheat the American Telephone & Telegraph Company. With Jobs's help, however, he sold a number of the devices to customers whose intentions had to be dubious, at best.

In 1972 Jobs graduated from high school and matriculated at Reed College in Portland, Oregon. Dropping out of the baccalaureate program at Reed after one semester, he hung around campus for a year after that, taking classes in philosophy and immersing himself in the counterculture. He practiced meditation, learned to use the I Ching, and experimented with psychedelics. Becoming a vegetarian, he frequented the Hare Krishna sect's house in Portland, where excellent curries were served.

Early in 1974 Jobs took a job as a video game designer at Atari, Inc., a company founded in Sunnyvale, California two years before by Nolan Bushnell, a pioneer in the electronic arcade recreations that have since become an American obsession. After several months, when he had saved enough money from his Atari salary, Jobs embarked for India. There, with shaved head and a backpack, he traveled in search of spiritual enlightenment in the company of Dan Kottke, a friend from Reed College. "It was kind of an ascetic pilgrimage," Kottke told the *Time* interviewer, "except we didn't know where we were going."

In the autumn of 1974 Jobs returned to California, where he rounded off his spiritual apprenticeship with primal therapy and a brief sojourn in a farm commune. Meanwhile, Stephen Wozniak, who was still working at Hewlett-Packard, became in his spare time the resident genius of a group of young computer zealots in Palo Alto calling itself the Homebrew Computer Club. Jobs began attending meetings of the club in 1975. Wozniak, like most of the club's members, was content with the joy of electronics creation. Jobs, on the other hand, admittedly "nowhere near as good an engineer as Woz," had his eye on marketability, and he persuaded Wozniak to work with him toward that goal.

Wozniak and Jobs designed what would become the Apple I computer in Jobs's bedroom, and they built the prototype in the Jobses's garage. Jobs showed the machine to a local electronics equipment retailer, who ordered twenty-five. Selling their most valuable possessions, Jobs's Volkswagen micro-bus and Wozniak's Hewlett-Packard scientific calculator, the partners raised $1,300. With that capital base, and credit begged from local electronics suppliers by Jobs, they set up their first production line. Encouraged by Jobs, Wozniak quit his job at Hewlett-Packard to become the full-time vice-president in charge of research and development of the new enterprise. When none of the company's charter personnel could suggest a better name for that enterprise, Jobs came up with Apple, in memory of a happy summer he had spent as an orchard worker in Oregon.

An apple with one bite missing became the company's logo, a visual pun on the word "byte," an allusion immediately obvious to those familiar with "binary" computer language, in which a byte comprises, usually, eight "bits." A bit—acronym of "binary digit"— is the smallest piece of information the binary computer can handle, a one or a zero, representing true or false, yes or no, electronically on or off. To the computer, the sequence 0, 1, 2, 3, 4 becomes 0, 1, 10, 11, 100. The number one is represented by a certain electrical current/voltage and zero by a lack of same. The bits are combined into bytes to represent not only numbers but letters of the alphabet, punctuation, special symbols, or graphics characters.

The Apple I, introduced in 1976 at a price of $666, was the first single-board computer with onboard ROM (Read Only Memory), telling the machine how to load other programs from an external source, and built-in video interface. That model, chiefly of interest to hobbyists, had sales of 600, bringing in $774,000. Improving on the Apple I without departing from its essential simplicity and compactness, Jobs and Wozniak the following year brought out the general purpose Apple II, the Volkswagen of computers for beginners and general users. Like its predecessor, the Apple II had built-in circuitry allowing it to interface directly to a color video monitor or to a television set through an add-on modulator. Fearless of competition—which he still considers more of a help than a threat—Jobs encouraged independent programmers to invent applications for Apple II. The result was a library of some 16,000 software programs, ranging from video games to Swine Ration Formulation (for farmers) and VisiCalc (for budget analysts).

To promote Apple II, Jobs, after much importuning, brought into the company Regis McKenna, the foremost public relations man in the Silicon Valley, as the forty-five-miles between San Jose and San Francisco are nicknamed. McKenna, along with Nolan Bushnell, Jobs's former supervisor at Atari, put Jobs in touch with Don Valentine, a venture capitalist. Valentine was at first turned off by the then hippie-looking Jobs, but he nevertheless told A.C. ("Mike") Markkula, the former marketing manager at Intel, Inc., a manufacturer of computer-chip integrated circuits, that Apple was worth looking into. Buying into Apple with an investment variously estimated between $91,000 and $250,000, Markkula became chairman of the company in May 1977. The following month, Michael Scott became president of Apple, accepting a drop of 50 percent from his former salary as director of manufacturing at Semi-Conductor, Inc. (Scott has since been replaced by John Sculley, whom Jobs lured away from the presidency of the Pepsi Cola Company.) Through Markkula, Apple procured a line of credit with the Bank of America and $600,000 in venture capital from the Rockefellers, Henry Singleton, and Arthur Roch.

Quickly setting the standard in personal computers, the Apple II had earnings of $139,000,000 within three years, a growth of 700 percent. Impressed with that growth, and with a trend indicating an additional worth of 35 to 40 percent, the cautious underwriting firm of Hambrecht & Quist, in cooperation with Wall Street's prestigious Morgan Stanley, Inc., took Apple public in 1980. The underwriters' price of $22 per share went up to $29 the first day of trading, bringing the market value of Apple to $1.2 billion.

The Apple II Plus, an enhanced version of the Apple II, did not enjoy the popularity of the Apple II, and the Apple III (priced between $4,300 and $7,800, depending on configuration), a more professional all-in-one integrated system, encountered snags from its inception in November 1980. The initial 14,000 Apple III's had to be recalled, and during their retooling Apple lost much of its office trade to IBM's tardy entry, the IBM PC (Personal Computer). Once the kinks were straightened out, the Apple III was favored by many professional customers, because it was capable of running Apple II software programs in addition to eight applications programs of its own, including Business Graphics III and Apple Writer III.

Following the initial Apple III debacle, Apple president Michael Scott fired some forty employees. Scott in his turn was dismissed by Mike Markkula, who succeeded to the presidency, and by Jobs, who moved into Markkula's former position as chairman. Stephen Wozniak, injured in a private plane crash early in 1981, took a leave of absence from the company. After his recuperation, Wozniak founded Unison ("Unite Us in Song"), a corporation promoting "a new kind of unity" among people, as exemplified in a massive rock concert and computer fair he sponsored in Glen Helen Park in San Bernadino, California in September 1982. According to a report following the festival in *Newsweek* (September 20, 1982), Wozniak longs to go back to Apple at the bottom, as a rank-and-file engineer: "His real goal is 'to fix a lot of motivational problems' in a company that has grown rapidly since the happy-go-lucky days of manic tinkering in the Jobses' garage."

In 1982 Apple had sales of $583,000,000, up 74 percent from 1981. Its net earnings were $61,000,000, or $1.06 a share, up 55 percent. As of December 1982, the company's stock was selling for approximately $30 a share. Apple II, with a cut in price to meet competition, was selling at the rate of 30,000 a month, bringing its total sales beyond 600,000. In January 1983 Jobs announced that the Apple II Plus was being superseded by Apple IIe (the "e" signifying "enhanced"). His more important announcement on that occasion was the introduction of Lisa, the first of an ultrasophisticated new generation of personal computers aimed at executives and their employees. Lisa incorporates most of the hardware advances of the past five years, including a 7,000,000-word storage, a thirty-two-bit micro-processor, and an ultra-sharp video display with twice the normal room for detail. More important is the software embodied in the new machine—computer codes controlled by a hand-held "mouse" enabling the user to produce graphics on the screen without typing complex commands on the keyboard. The most computer-illiterate person can learn to operate Lisa in minutes, rather than the days or weeks required for past computers. "You get into the screen so quickly you forget it's a computer," observed Dana R. Richardson, the national director of microcomputer technology for Arthur Young, the accounting firm that tested the computer. Gary Kindall, a programmer of additional software for Lisa, was quoted in *Time* (January 31, 1983) as considering the machine and the vast new market it opens up as "definitely the way things are moving." Paul Freiberger, an editor of the trade weekly *Info World*, was "blown away" by Lisa. "They are a year ahead of everybody," Freiberger said of Jobs and his associates.

A considerably scaled-down version of Lisa called MacIntosh, to be priced at approximately $2,500, about one-third the price of Lisa, is being readied by a team supervised by Jobs. Beyond that, the Apple chairman is "committed to putting a computer in a book," as he told Jeremy Cherfas of *New Scientist* (October 8, 1981): "Book size. In five or six years. Sometime between 1985 and 1999 we'll do it. Because that's what we want for ourselves. Everybody that works for Apple wants one."

The trim, light design Steven Jobs puts into his machines applies to his lifestyle as well. As slender as always, but no longer the hirsute hippie, he has a crisp, tailored appearance while retaining a hint of informality, projecting a presence not unlike that of Jerry Brown, the former governor of California, a friend and guru of his. A photograph of Brown and Jobs, along with one of Albert Einstein, hangs in the master bedroom of his otherwise virtually undecorated, pleasant home in Los Gatos, twenty minutes from his antiseptic office in Cupertino. Because he prefers to relax in the lotus position, and to sleep on a bedless mattress, he has little need of furniture. A high-strung workaholic, he drives his subordinates as hard as he does himself, but he can be charmingly easygoing in his contacts with the media and the public, and he strikes up an instant rapport with young audiences receptive to his computer-age gospel, which he regularly takes to college campuses. Devoted as he is to providing computer users with the most useful machines as inexpensively as possible, he deplores the mistake some schools make in buying computers that cannot store programs on floppy discs, and he is planning to donate to California schools some 10,000 Apples, which have that capability.

Jobs has abandoned his vegetarian diet, for social reasons, as he has explained: "Interacting with people has got to be balanced against living a little healthier." For recreation he occasionally backpacks in Yosemite National Park. Apple Computer has made about 300 people millionaires, not the least of whom is Jobs himself, who, as the owner of 7,000,000 shares of the company's stock, is worth an estimated $210,000,000.

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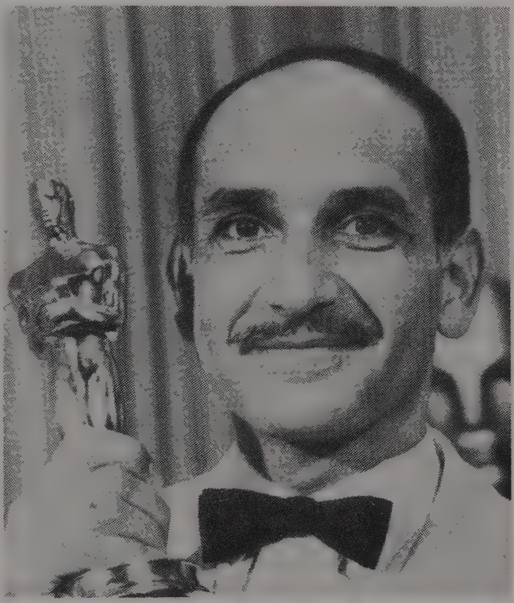

Kingsley, Ben

Dec. 31, 1943– British actor. Address: b. c/o ICM Ltd., 388/396 Oxford St., London W1, England; c/o The Royal Shakespeare Company, Barbican Centre, Silk St., London EC2Y 8BQ, England

"I want to be a great storyteller and have people come a long way to hear the stories I have to tell," Ben Kingsley said in a recent interview. "That's what acting is all about." Kingsley, who has been a professional actor for almost twenty years, is best known in the United States for his Academy Award-winning performance in the title role of the film *Gandhi*, but he is, by training and preference, a classical stage actor. His resourceful and intelligent, if occasionally idiosyncratic, portrayals of such familiar characters as Hamlet and Brutus as well as less familiar ones, like Baal and Wackford Squeers, in the original cast of the now legendary

Nicholas Nickleby, have won him the respect of his colleagues and the admiration of British theatregoers. An associate artist of the Royal Shakespeare Company, Kingsley has also appeared with the National Theatre and in numerous British television productions.

Ben Kingsley was born Krishna Bhanji in the Yorkshire village of Snainton, near Scarborough, on December 31, 1943. He is the younger of the two sons of Rahimtulla Harji Bhanji, an Indian physician who had immigrated to England from South Africa in order to study medicine, and his wife, Anna Lyna Mary Bhanji, an English fashion model and motion picture actress. The name Ben Kingsley, which he adopted when he became a professional actor, is derived partly from the nickname—"King Clove"—of his paternal grandfather, a prosperous spice merchant in South Africa.

Reared in Salford, Lancashire, where his father established a thriving general practice, Kingsley concentrated on science courses at Manchester Grammar School, with the intention of following a medical career himself. When he failed to pass the entrance examinations for medical school, he took a job as a laboratory research assistant at a pharmaceuticals manufacturing company in nearby Manchester. During a summer holiday visit to Stratford-upon-Avon in 1963, he happened to see a performance of the Royal Shakespeare Company's production *Wars of the Roses*. As he told Sheridan Morley of the London *Times* (May 7, 1980), he was awestruck by Ian Holm's impersonation of Richard III: "I was so excited by it I literally fainted and they had to carry me out. That galvanized a lot of plans I'd vaguely had to be an actor. I used to do a kind of turn at school mealtimes."

With the help of one of his father's patients, Kingsley managed to get into the Salford Players, a local amateur dramatic society, as a general dogsbody or factotum. Within a matter of weeks, he graduated from painting scenery and making tea to playing small parts. Encouraged by his fellow players, he decided to turn professional and, in 1964, auditioned for the Royal Academy of Dramatic Art. He was turned down by the academy, but he showed such promise that Brian Way enlisted him for the Children's Theatre, a small professional company that toured the country performing excerpts from Shakespeare for school audiences. His stint with the troupe proved to be excellent training, for as he explained to Sheridan Morley, "If you were bad, the kids just walked away."

In 1965 Kingsley joined Peter Cheeseman's repertory company at the Victoria Theatre in Stoke-on-Trent, where his roles included the dustman Alfred Doolittle in Shaw's *Pygmalion*, Amiens in *As You Like It*, and Jacob Marley in a holiday season production of Dickens' *A Christmas Carol*. In the following year he made his London debut in Alan Plater's inconsequential musical comedy *A Smashing Day*, for which he composed and performed the songs. Returning to classical repertory at the Chichester Festival Theatre, he played bit parts in *Macbeth* and *The Cherry Orchard* and studied his craft by observing the performances of such consummate professionals as Celia Johnson, Tom Courtenay, Margaret Rutherford, and Alastair Sim. His continuing supporting role in the long-running Granada television soap opera *Coronation Street* helped to pay his bills.

Although he had, by his own account, "only a handful of jobs" to his credit, Kingsley was accepted by the Royal Shakespeare Company in 1967. In his first few months with the group, he was assigned small but significant parts in a variety of plays, among them the Wigmaker in Sir John Vanbrugh's Restoration comedy *The Relapse; or Virtue in Danger*, Aeneas in John Barton's acclaimed production of *Troilus and Cressida*, Conrade in *Much Ado About Nothing*, and The Croucher in Sean O'Casey's antiwar drama *The Silver Tassie*. Within two years he was entrusted with such important roles as Claudio in *Measure For Measure*, Winwife in Ben Jonson's *Bartholomew Fair*, Ariel in *The Tempest*, and Sinsov in Maxim Gorky's *Enemies*. His high-strung, feisty Demetrius in Peter Brook's daringly original conception of *A Midsummer Night's Dream* pleased the critics, both in England and, later, in the United States, during the company's triumphant 1971 North American tour.

Kingsley enthusiastically supported artistic director Trevor Nunn's decision to expand the RSC's contemporary repertory and test the talents of its actors to the full by staging new works and pared-down studio productions of classical plays in a small, intimate setting. Consequently, he was delighted to perform in two of the three plays presented during the company's first nine-week season at The Place, a 300-seat, open-stage theatre in London, in the fall of 1971. He played the consumptive Ippolit in Robert Montgomery's play with music *Subject to Fits*, loosely based on Dostoevsky's *The Idiot*, and the charismatic Socialist Antonio Gramsci in *Occupations*, Trevor Griffiths' highly politicized reconstruction of a workers' takeover of a Fiat factory in Italy in 1920. Kingsley's riveting portrayal of the proletarian firebrand in *Occupations*, Griffiths' first full-length play, saved the evening for many critics.

Continuing his commitment to the "good modern writers" who "encourage a degree of thought and consciousness about society," Kingsley played leading roles in the RSC's 1973 studio productions of John Wiles's period melodrama *A Lesson in Blood and Roses* and *Hello and Goodbye*, by the South African playwright Athol Fugard. The tortured sincerity of his impersonation of Johnnie Smit, the neurotic brother of a bitter, world-weary prostitute, portrayed by Janet Suzman, in Fugard's confrontational drama won the approval of audiences and critics alike. Over the next few years Kingsley took time off from the RSC to appear in two more plays by Fugard, *Statements After an Arrest Under the Immorality Act*, at the Royal Court Theatre in 1974, and *Dimetos*, at the Comedy Theatre in 1976. Kingsley and Fugard, whose work the actor once described, in an interview for the British publication *Plays & Players* (July 1978), as "an antidote to the conspiracy of dumbness," share more than an artistic bond. As Kingsley explained to Hugh Hebert of the *Guardian* (April 2, 1979), "Our histories have made us concerned with the same things," like "the great joy of survival."

Kingsley is convinced that his penetrating portrayals of Fugard's social misfits contributed to Trevor Nunn's decision to offer him the title role in Buzz Goodbody's modern-dress "chamber" production of *Hamlet*, which was to be the centerpiece of the Royal Shakespeare Company's second season at The Other Place, the company's studio theatre in Stratford-upon-Avon, in 1975. During the unusually long nine-week rehearsal period, Miss Goodbody centered the actors' work on the personal and family relationships of the characters and on the language of the virtually uncut text. In particular, she helped Kingsley perfect the verbal dexterity and rapid-fire delivery that complemented the unbridled physical energy of his unorthodox interpretation.

Taking his cue from his unconventional director, Kingsley saw Hamlet not as the cliché melancholy Dane, but as a fallible human being who, in his words, "let life and people slip through his fingers by wanton carelessness." His Hamlet was intellectual, self-mocking, and quizzical in his soliloquies—a "prince of absurdity," to borrow Nicholas de Jongh's phrase. The novelty of Kingsley's approach became even more apparent after *Hamlet* transferred to the Round House in London in February 1976, where it competed with Sir Peter Hall's full-scale National Theatre production, led by Albert Finney. If asked to choose between Kingsley's Hamlet and the more traditional characterization offered by Finney, the majority of reviewers would probably have sided with the *New Statesman*'s drama critic, who concluded, in his review of February 20, 1976, "Finney has more size, perhaps more of that mysterious X-factor sometimes called charisma; but Kingsley has more intensity, complexity, and truth for today." Kingsley's other repertory credits for the 1975–76 RSC season included Bonze Wang in Howard Davies' small-scale production of Brecht's episodic *Man Is Man* and a painfully gauche Master Abraham Slender in Terry Hands's knockabout version of *The Merry Wives of Windsor*.

To broaden his experience, Kingsley signed on, in 1977, for a season with the National Theatre, where he earned critical acclaim for the versatility he displayed in a quartet of disparate roles: Sparkish in Wycherley's randy *The Country Wife*; Trofimov, the eternal student and idealist, in Chekhov's *The Cherry Orchard*; Vukhov in Barry Collins' demanding monodrama *Judgement*; and, perhaps most notably, the poisonous Mosca in Jonson's *Volpone*. His flair for comedy gave his Trofimov an uncommonly humorous flavor and made his fast-talking, quick-moving Mosca, whom he saw as "an ace confidence trickster," more than a match for Paul Scofield's Volpone.

Hungering for Shakespearean repertory, Kingsley rejoined the Royal Shakespeare Company in time for its 1979 Stratford-upon-Avon season. "Shakespeare's my great love," he confessed to a reporter for the London *Evening Standard* (April 29, 1977). "If I play other parts I get withdrawal symptoms—chemical longings in my veins." In a later interview with Colin Chambers for a *Plays & Players* (July 1978) profile, he spoke at length about his continuing fascination with the "natural reverberation" of Shakespeare's language and the challenge it presents to an actor. "The buzz you get from saying a line . . . , the thrill can be passed on and shared," he explained, but he went on to warn, "You mustn't go too far outside the human frame or else Shakespeare becomes verbal diarrhea. You have to democratize your work by becoming part of what it is to be a human being rather than a star."

Of the three Shakespearean roles he accepted on his return to the RSC, Kingsley was, by all accounts, most successful as Frank Ford, the possessive husband who fears he is being cuckolded by Falstaff, in *The Merry Wives of Windsor*. His frenzied, antic performance "at once seizes the audience's attention and never lets go of it," Michael Billington wrote in his rave review for the *Guardian*. "With his pencil-thin moustache and squeezed vowels, he is the Elizabethan equivalent of a used-car salesman." His lecherous Iachimo, in David Jones's starkly staged, fragmented production of *Cymbeline*, however, never quite caught fire, and his Brutus, in *Julius Caesar*, suffered in comparison to John Wood's classic interpretation at the same theatre in 1972. Physically a natural Cassius, Kingsley did not fit most critics' conceptions of "the noblest Roman," and the feverish intensity of his portrayal was, in the words of the *Observer*'s reviewer, "more suited to a Rimbaud than a Roman."

Kingsley's only non-Shakespearean role during the 1979 Stratford season was the title character in a studio production of *Baal*, Bertold Brecht's raucous account of the downfall of an amoral and egocentric poet. Onstage almost without a break for nearly three hours, he held the piece together by the sheer force of his personality. As Eric Shorter observed in his critical estimate of the London production for the *Daily Telegraph* (August 18, 1980), "Kingsley plays this raving, rapacious poet with such a glorious sense of anarchy, egotism, and cynical energy that his shamelessness becomes a charm. . . . Here is the rogue we love to despise." Kingsley also composed and performed the songs for *Baal*, accompanying himself on the guitar. The *Guardian*'s critic, Michael Billington, thought the abridged melodies and "sawn-off tunefulness" of the music accurately captured the play's gritty atmosphere.

Toward the end of the summer of 1979, some of the actors in the Stratford company, including Ben Kingsley, chose to take part in a dramatization of Charles Dickens' novel *The Life and Adventures of Nicholas Nickleby*. In workshops over the next few months, actors, directors, and a scriptwriter collaborated on the language and shape of the narrative and on the characterizations. "We were going back to the rudiments of our craft," Kingsley explained to Janet Watts in an interview for the London *Observer* magazine (June 22, 1980). "We had the novel and our imaginations, and we had to present a version of the truth to be scrutinized and debated and taken apart." He remembers those rehearsals as "the most exciting" of his career.

Throughout the long preparation period, Kingsley, like the other thirty-eight actors in the Nickleby company, tried his hand at dozens of the more than 150 speaking roles. His touching portrayal of the money-grubbing Ralph Nickleby as a distraught and lonely man helped his colleagues to focus on the tragic aspects of Dickens' characters, but he was eventually cast as the sadistic and tyrannical headmaster Wackford Squeers. Kingsley also doubled in several secondary parts. When the marathon eight-and-one-half-hour production of *Nicholas Nickleby* opened at the Aldwych Theatre on June 6, 1980, critics seemed to prefer his hilarious impersonation of the habitually inebriated actor Wagstaff to his characterization of Squeers, at least partly because his diminutive stature made him less menacing and muted the horror of the central Dotheboys Hall episode.

While appearing in *Nicholas Nickleby*, Kingsley tested for the leading role in Richard Attenborough's proposed film about the life of Mahatma Gandhi. Attenborough, who had over the years considered casting such bankable stars as Sir Alec Guinness, Dustin Hoffman, and Robert De Niro, was so stunned by Kingsley's "absolutely mesmeric" screen test as the aged Gandhi that he immediately hired the relatively unknown stage actor, whose only previous screen credit was the unmemorable adventure *Fear Is the Key* (EMI, 1973).

Kingsley left *Nicholas Nickleby* after the first of its three London runs to begin preparing for the role of Gandhi—a task made even more difficult because he was, as he put it, "confined by history." In his customary methodical way, he read biographies of Gandhi, watched old newsreel footage, and studied hundreds of photographs. He also went on a special vegetarian diet (he lost about twenty pounds), practised yoga exercises daily, and, like Gandhi, learned to spin. To "soak up" the rhythms and patterns of Indian speech and movement, he traveled to India a full month ahead of the production crew. Portraying Gandhi "required strong nerves, enormous stamina, and unfaltering concentration," he told Derek Malcolm in an interview for the British edition of *Cosmopolitan* magazine (January 1983). "But I had kept good company in most of my acting life, and I knew about discipline. I also knew that I was playing a star, and that I wasn't one. And the more I learnt about Gandhi, the more I felt genuinely ennobled by my task."

Released by Columbia Pictures in 1982, *Gandhi*, which traces the Mahatma's life from his early civil rights activism in South Africa in the 1890's to his assassination in 1948, drew a mixed response from the critics, some of whom thought that the scrupulously detailed film was too reverential. But for Kingsley the verdict was unanimously favorable. The naturalness and physical power of his thoughtful re-creation astounded even those reviewers who disliked the motion picture as a whole. In their estimation, Kingsley simply *was* Gandhi. As Joy Gould Boyum summed up in her commentary for the *Wall Street Journal* (December 3, 1982): "This Gandhi is so overwhelmingly real that whenever a recognizable actor appears, we find ourselves jolted, reminded that we are, in fact, watching a movie." Kingsley's performance won him, in addition to the Oscar, "best actor" honors from the New York Film Critics, the National Board of Review, and the Hollywood Foreign Press Association.

Perhaps in an effort to sever his identification in the viewing public's mind with Gandhi, Kingsley chose for his next screen venture the part of Robert, the cuckolded proud husband, in the contemporary drama *Betrayal* (Twentieth Century-Fox, 1983). His subtly shaded line readings and careful phrasing added a poignant dimension to Harold Pinter's bleak tale, told in reverse, about marital infidelity. The actor also accepted roles in several British television productions, including the Narrator in Stravinsky's *The Soldier's Tale* and Ford in *The Merry Wives of Windsor* for the BBC's Shakespeare series. Among his other television credits over the years are *Hard Labour*, *Need For a Nightmare*, *Dickens of London*, Tom Stoppard's *Every Good Boy Deserves Favour*, and the series *The Love School*, in which he played Dante Gabriel Rossetti.

Eager to return to the stage, Ben Kingsley began rehearsals in 1981 for the one-character play *Edmund Kean*, which Raymund FitzSimons had written with the actor in mind. Under the direction of his wife, Alison Sutcliffe, Kingsley fleshed out a portrait of the paranoiac nineteenth-century tragedian but refrained from attempting to re-create Kean's flamboyant, all-stops-out acting style. When asked to describe his own approach to his craft, Kingsley told Judy Klemesrud of the New York *Times* (September 18, 1983), "I don't subscribe to any school of acting whatsoever. . . . I use my voice and my body to explore character, rather than my intellect. I'm sort of like a performing horse. I will run and run and run at a fence and finally leap over it."

Kingsley played the emotionally demanding *Edmund Kean* to glowing reviews in England, culminating in a sold-out engagement at the Haymarket Theatre in London's West End, before moving to Broadway for a limited run in September 1983. While they applauded his interpretations of the great Shakespearean soliloquies that comprise a large part of Kean's boozy backstage reminiscences, most American critics thought the actor was shackled by a "weak" and "puerile" script. "We are mainly left longing to watch Mr. Kingsley play Richard and Shylock for keeps on a New York stage—in their entirety and, in all likelihood from the impressive evidence here, just as Shakespeare himself saw them," Frank Rich concluded in his New York *Times* (September 23, 1983) review.

A slight figure with a lithe, athletic build, Ben Kingsley stands five feet eight inches tall and usually weighs about 147 pounds. He has sharp, hawklike features, piercing dark brown eyes, and receding black hair. He maintains his physical stamina by exercising regularly, taking long walks, and swimming. Like many classical actors, he finds inspiration for his characterizations in literature, motion pictures (he has a "passion" for the films of Sergei Eisenstein), and music. He once confessed that if he had more free time, he'd like to develop what he has described as his "minute musical capabilities." Admittedly "addicted" to his work, he is, by his own account, "hugely ambitious," although he values neither fame nor wealth. "I want to be as good as possible," he told Derek Malcolm in the *Cosmopolitan* interview, "and I want the chance to stretch, because without that chance you can't progress."

Married since 1978, Kingsley and his wife, Gillian Alison Macauley Sutcliffe, the assistant director of the Harrogate Theatre, have one son, Edmund, who is named for Edmund Kean. He also has two children, Thomas and Jasmin, from an earlier marriage to the actress Angela Morant that ended in divorce. The Kingsleys make their home in a rambling old house in a sleepy village about eight miles from Stratford-upon-Avon. In his spare time, the actor enjoys gardening, refinishing and restoring old furniture, and cooking Chinese and Indian dishes.

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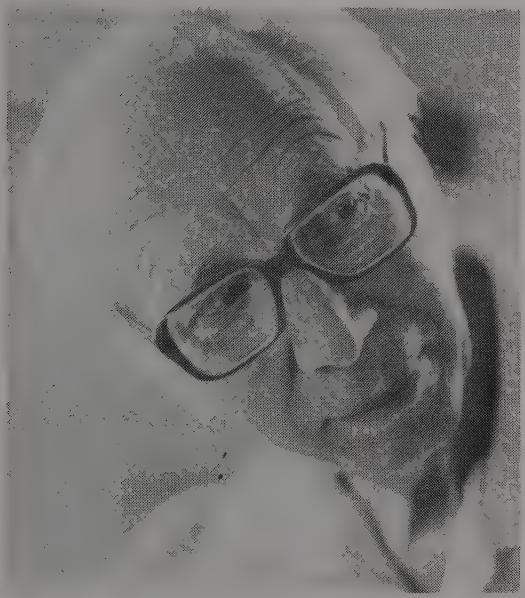

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One of the pioneers in the field of biomedical engineering, or "spare parts medicine," as it is sometimes called, is the Dutch-born physician Dr. Willem Johan Kolff. Since he invented the kidney dialysis machine some forty years ago, he has continued to exploit the latest technological advances to rehabilitate human beings ravaged by disease or disabled by injury. As director, since 1967, of the University of Utah's Institute for Biomedical Engineering and head of the Division of Artificial Organs in its School of Medicine, he has guided a team of brilliant scientists in their efforts to develop and to perfect prosthetic devices and artificial organs, including bladders, lungs, and hearts. In December 1982—twenty-five years after he had first implanted a mechanical heart in the chest of a dog—Dr. Kolff and his colleagues succeeded in replacing a badly diseased human heart with one constructed of aluminum and plastic. The volunteer recipient, Dr. Barney Clark, survived for 112 days, providing dramatic, living proof of what *Newsweek* magazine (December 13, 1982) called "Kolff's bold assertion"—namely, that "if man can grow a heart, he can build one."

Willem Johan Kolff, the son of Jacob and Adriana (de Jonge) Kolff, was born on February 14, 1911, in Leiden, the Netherlands. Jacob Kolff, a physician, operated a tuberculosis sanitarium. "For me, there was never anything else but being a doctor," Willem Kolff told Donald Robinson in an interview for Robinson's book *The Miracle Finders* (1976). He began his course of study at the University of Leiden Medical School in 1930, and from 1934 to 1936 he worked as an assistant in the university's pathological anatomy department. After receiving his M.D. degree, in 1938, he undertook postgraduate studies in internal medicine at the University of Groningen, where he also served as an assistant in the medical department until the Nazi occupation of the Netherlands. Refusing to work under the Nazi doctor who had been named head of the university's medical department, Kolff moved, in 1941, to the small town of Kampen to become the director of the medical department at the municipal hospital there. In sympathy with the Dutch resistance, Dr. Kolff frequently hid members of the anti-Nazi underground in his hospital.

It was during World War II that Kolff developed the first, crude kidney dialysis machine. The young physician had become interested in the feasibility of manufacturing an artificial kidney in 1938, while treating a young patient fatally ill with nephritis, or inflammation of the kidneys. "I felt very helpless," he said years later, as quoted in the New York *Times Magazine* (November 28, 1982). "Gradually the idea grew in me that if we could only remove twenty grams of urea and other retention products per day we might relieve this man's nausea, and that if we did this from day to day, life might still be possible."

As early as 1913 research on laboratory animals had suggested that dialysis—the process by which substances in solution are separated through semipermeable membranes—was a practicable way to filter waste products from the bloodstream. Previous attempts to construct a machine that could perform the functions of a kidney had failed primarily because of blood coagulation and defective membranes. The discovery of the natural anticoagulant heparin, however, virtually eliminated the problem of blood clotting, and when Kolff realized that ordinary cellophane made an excellent and inexpensive diffusion membrane, it seemed to him that mechanical hemodialysis was indeed possible. To test his theory, he filled a length of common sausage casing with blood and the waste component urea and immersed it in a saline bath. After about thirty minutes of gentle rocking, all the urea had filtered out of the blood.

The kidney dialysis contraption that Kolff put together from bits and pieces in 1943 was an example of his rough-and-ready inventiveness. He took a cylindrical wooden drum, which he had wrapped with twenty meters of cellophane tubing, suspended it lengthwise in an enamel tub filled with saline solution, and, using a simple electric motor, rotated it slowly to cause the blood to flow through the tubing. Blood drawn from a kidney patient's artery passed through the tubing and, after being cleansed of impurities, returned to his body via a vein. He constructed other workable versions of the apparatus out of everything from beer cans to washing machines. Even though his first sixteen patients died, Dr. Kolff remained confident. "When these patients were brought to me, they were mostly comatose, practically moribund," he explained to Donald Robinson. "I saw them regain their consciousness. I saw them talk to their families. . . . Even when I lost them, two or three days later, I knew that I had seen a temporary improvement. I was sure that in time I would get one who would be saved." Finally, in 1945, hemodialysis apparently saved the life of a sixty-seven-year-old woman who was, ironically, a despised Nazi collaborator. "People begged, 'Let her die,'" Kolff told Robinson, "but no physician has the right to decide whether a patient is a good guy or not. He must treat every patient who has need of him."

In the years immediately following the end of the war, Kolff continued to improve the design of his dialysis machines. He eventually developed one which, according to the British surgeon Donald Longmore, "became the 'Model T Ford' of the kidney-machine industry." When he discovered that no one had duplicated his groundbreaking work, Dr. Kolff charitably shipped machines to medical researchers in England, Canada, and the United States. Kolff also wrote many articles on the subject of hemodialysis for professional journals and a book, *New Ways of Treating Uraemia; the Artificial Kidney, Peritoneal Lavage, Intestinal Lavage* (Grune, 1947). Meanwhile, he completed his doctoral studies, which had been interrupted by the war, and received his Ph.D. degree in internal medicine, *summa cum laude*, from the University of Groningen in 1946. While continuing to head the medical department at the municipal hospital in Kampen, Dr. Kolff served concurrently, beginning in 1948, as a *privaat docent*, or lecturer, at the University of Leiden Medical School.

In 1950 Kolff immigrated to the United States to accept an invitation to join the research staff of the Cleveland Clinic Foundation. During his seventeen-year association with the Clinic, he was also an assistant professor and, later, professor of clinical investigation for its Education Foundation. There Dr. Kolff again turned his attention to cardiovascular medical problems. In collaboration with one of his graduate students in the Netherlands, C.P. Dubbelman, he had designed an artificial heart-lung apparatus. Theirs was one of many efforts to develop such life-saving machines, which came into practical clinical use during the 1950's. More accurately described as "pump-oxygenators" because they perform the dual function of pumping blood in place of the heart and aerating it before returning it to the body, those machines made possible the advent of open-heart surgery. As Felix Unger has noted in his introduction to *Assisted Circulation* (1979), "This technique of extracorporeal oxygenation and support of the circulation was subsequently established due to the development of better, safer oxygenators." One of those "better, safer oxygenators," made of a disposable polyethylene membrane, was introduced by Dr. Kolff at the first meeting of the American Society for Artificial Organs, in 1955. Another of his innovations in the field of cardiovascular medicine was the intra-aortic balloon pump, a mechanical aid to failing circulation in cases of acute myocardial distress. First demonstrated in 1961, the pump was in widespread clinical use by the end of the decade.

Another, more ambitious project of the growing number of bioengineers, among them Dr. Kolff, was the construction of an implantable artificial heart. Recent cardiovascular research had shown that the body, not the heart, regulates blood flow by constricting or dilating its entire vascular network. Since the heart is only a pump, scientists reasoned, a mechanical pump could be substituted for the natural one. In December 1957 Kolff and a team of researchers at the Cleveland Clinic removed the heart from a dog and implanted in its place an air-driven pump. The animal lived for just ninety minutes, but the experiment proved that the scientists were on the right track. Nevetheless, as Kolff explained in an article for the *Scientific American* (November 1965), up until the mid-1960's, "the goal of planting an artificial heart in the body was not recognized as a bona fide scientific effort worthy of support, and papers describing experiments in that endeavor were not accepted by scientific or medical societies."

The development of an artificial human heart presented a variety of problems in terms of the design, the biomaterials to be used, and the driving mechanism. Kolff and his fellow researchers at the Cleveland Clinic, along with likeminded colleagues at other scientific institutions, designed and built many models in the 1960's. The earliest examples generally included the power source within the man-made organ and were intended to replace the natural heart *in toto*. One of Kolff's initial designs, for instance, was for a pendulum-driven model, in which a motor pumped blood as it swung back and forth, exerting pressure first on the right ventricle, then on the left. Although it had the advantage of being self-cooling, the ingenious device, like other electrically powered artificial hearts, proved to be impractical. "The electrical mechanisms," Kolff wrote in his article for the *Scientific American*, "were inefficient, too weak, too heavy, and generated too much heat." At the suggestion of some aerospace engineers attached to the Lewis Research Center of the National Aeronautics and Space Administration, Kolff decided to try compressed air rather than electricity as a power source, even though it meant that the power supply for the artificial heart would have to be located outside the patient's body. Putting that theory to the test, he fashioned a full-scale, silicone rubber heart with compressed-air driven ventricles.

In 1967 Dr. Kolff resigned as director of the Cleveland Clinic's artificial organs program, a post he had held since 1958, to join the faculty of the University of Utah, an acknowledged leader in the field of biomedical engineering. There he took up a dual appointment as professor of surgery in the School of Medicine and research professor of engineering and bioengineering in the College of Engineering. He was also named director of the Institute for Biomedical Engineering. Under his inspiring direction, the surgeons, chemists, physicists, cardiologists, engineers and materials experts who made up the research team at the Institute intensified their efforts to develop an implantable artificial human heart. They also designed or improved various other artifical organs and prosthetic devices.

Kolff himself continued to tinker with the artificial kidney machine, seeking to make it more compact, less expensive, and easier to use. Since the late 1960's he has been in the forefront of the controversial trend toward home dialysis. "Treatment should be done in the home, or in community centers—not in hospitals," he argued, as quoted in *Time* magazine (July 12, 1968). To that end, he introduced, in 1975, a portable unit, consisting of an eight-pound chest pack and an auxiliary eighteen-liter dialyzer tank, called the Wearable Artificial Kidney (WAK). "Doctors should be left out of the picture almost entirely—they're too expensive. The doctor should only have to be brought in when there are complications."

Research and experimentation on a permanent artificial heart continued at the Institute of Biomedical Engineering throughout the 1970's. The researchers concentrated on a relatively simple model designed to replace only the ventricles—the larger, lower chambers of the natural heart which actually pump the blood—and their attendant valves. (The two upper chambers, or atria, which collect the blood returning to the heart from the body, can usually be repaired in surgery and retained.) Innovations suggested by recent recruits to Kolff's team, among them Dr. Robert Jarvik, then a young medical student with a biomechanical bent, and Dr. Don Olsen, a veterinary surgeon, contributed significantly to the group's steady progess. Recognizing the superiority of natural aortic and pulmonary valves, Olsen suggested retaining the natural valves to improve the cardiac output of the artificial heart. Jarvik's development of a flexible, mesh-supported diaphragm allowed the scientists to construct the artificial hearts out of durable synthetic polyurethane rather than silicone rubber, a change which dramatically increased the survival times of their animal subjects. The smaller and generally more efficient hearts designed by Jarvik invariably produced the best results. One of his mechanical hearts, the "Jarvik-5," kept a calf alive for 268 days before the animal succumbed to infection.

In February 1981 Dr. Willem Kolff applied to the Food and Drug Administration for approval of "investigational use" of an artificial heart in human beings. The FDA gave its approval in September 1981, but it was not until late in the following year that a subject was found whose heart condition, under guidelines recently broadened to include patients with progressive heart failure, made him a suitable candidate for the artificial implant. On December 2, 1982, a team of University of Utah surgeons, led by Dr. William DeVries, implanted a "Jarvik-7" artificial heart in the chest of Dr. Barney Clark, a sixty-one-year-old retired dentist suffering from cardiomyopathy. Over the next few months, Clark underwent three additional operations to replace a defective valve and correct other physical problems, but through it all, the mechanical heart worked perfectly. Dr. Clark's death, on March 23, 1983, was caused by the successive failure of other vital organs.

According to a report in *Discover* magazine (February 1983), Barney Clark, who became something of a folk hero to the millions of Americans following his progress in the media, urged Dr. Kolff to continue his work in the development of an artificial heart. One of Kolff's immediate goals is to reduce the size of the exterior power source in order to give the patient greater mobility. But not all of his problems are technical. Citing the rising success rate of human heart transplants, many surgeons and specialists in cardiac research doubt the usefulness of a cumbersome mechanical heart. Other critics are more concerned about the moral and ethical questions. "Even some cardiologists are very reluctant to accept the artificial heart," Kolff told Richard Rhodes in an interview for *Quest/81* (June 1981). In their view, he said, "the heart as the symbol of life, the site of love, and the habitat of the soul, should not be replaced by a mechanical pump."

Willem Johan Kolff is a tall, thin man with a fringe of white hair and, according to one interviewer, "very Dutch blue eyes." Most interviewers have found him to be eager to discuss his work, but rather reserved and formal in manner. For recreation, he enjoys hiking and bird watching. On September 4, 1937 he married the former Janke C. Huidekoper. They have five children—Jacob, Adriana P., Albert C., Cornelis A., and Gualtherus C. M.—three of whom are physicians. Dr. Kolff became a naturalized United States citizen in 1956.

Kolff is the author or coauthor of over 600 papers and articles, and he sits on the editorial boards of half a dozen professional journals. His most recent book, *Artificial Organs*, was published in 1976 by John Wiley and Sons. Since being awarded the Landsteiner Silver Medal by the Netherlands Red Cross, in 1942, for the establishment of two blood banks, he has received more than seventy honors and awards, including the Gairdner Prize, the Leo Harvey Prize, and the American College of Physicians' John Phillips Memorial Award. Dr. Kolff holds honorary degrees from an international roster of universities, and he was recently given the honorary title of Distinguished Professor of Medicine and Surgery by the University of Utah. Dr. Kolff is a founder and past president of the American Society for Artificial Internal Organs and is a member of more than thirty professional organizations.

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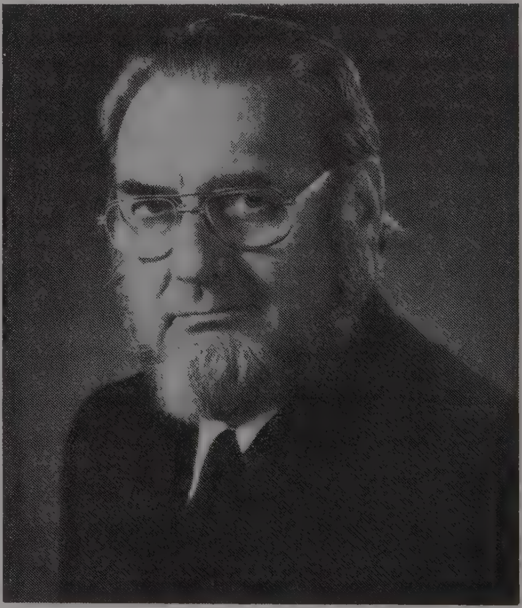
Koop, C(harles) Everett

Oct. 14, 1916– Surgeon General of the United States. Address: b. United States Public Health Service, 200 Independence Ave. S.W., Washington, D.C. 20201; h. 1123 Rock Creek Rd., Gladwyne, Pa. 19035



On the eve of his retirement after a long, distinguished career as a pioneer in pediatric surgery, Dr. C. Everett Koop was nominated by President Ronald Reagan for the post of Surgeon General of the United States, the nation's leading spokesman on public health issues. Once the nomination was announced, however, Koop, a staunch foe of abortion and a passionate evangelical Christian, became a prime target of feminists and others who felt that he was the wrong man for the post and that he lacked adequate public health credentials. After months of delays, Koop was finally confirmed by the United States Senate on the strength of his impressive medical accomplishments and was sworn into office on January 21, 1982.

Charles Everett Koop was born in Brooklyn, New York on October 14, 1916, the son of John Everett Koop and Helen (Apel) Koop. A descendant of Dutch colonists, he grew up in Brooklyn's Flatbush section, where as an adolescent he learned "what it feels like to be a patient" when a fractured cervical vertebra suffered during a skiing accident and a brain hemmorhage sustained during a football scrimmage kept him bedridden for more than a year.

In 1933, at the age of sixteen, Koop entered Dartmouth College, from which he graduated in 1937 with a B.A. degree. He then enrolled in Cornell Medical College, and after obtaining his M.D. degree there in 1941, he began his internship at Pennsylvania Hospital, where he was drawn toward pediatrics. He received his graduate training at the University of Pennsylvania School of Medicine, Boston Children's Hospital, and the Graduate School of Medicine of the University of Pennsylvania, which in 1947 awarded him an Sc.D. degree in medicine. In 1948 he was appointed surgeon-in-chief at Children's Hospital in Philadelphia, becoming one of the relatively few physicians in the

United States to devote his entire surgical practice to pediatrics. Concurrently, Koop served on the faculty of the University of Pennsylvania School of Medicine, becoming assistant professor of surgery in 1949 and associate professor in 1952. He was appointed professor of pediatric surgery at the School of Medicine in 1959 and at the Graduate School of Medicine in 1960. In 1971 he became professor of pediatrics.

With reference to his religion, which has been central to his entire career, Koop told Donna Nason of the *Saturday Evening Post* (May-June 1982): "Shortly after I began practising medicine I became a Christian. . . . From then on, there was never any question; I knew I was to practise my Christianity through my surgery. Everything I value or do I consider to be a gift from God."

A skilled clinician and a brilliant researcher, Dr. Koop relished the challenge of exploring uncharted territory. "It was almost like we were beginning to invent the wheel," he later recalled. "Everything you did then was brand new; it was such an exciting time." When Dr. Koop began working at Children's Hospital, many of the surgical procedures performed on newborns resulted in a mortality rate of as much as 95 percent. Dr. Koop is credited with having helped to effect a reversal in those statistics by improving pre- and postoperative care for children and by developing dozens of new surgical and diagnostic procedures, some of which corrected birth defects that until then had been considered uncorrectable. He attracted national attention when he reconstructed the chest of a baby born with a heart outside of its body, and his success in separating Siamese twins on three occasions is believed to be a medical record. Among other innovations, Koop established the nation's first neonatal intensive surgical care unit, as well as a total-care pediatric facility, at the Philadelphia Children's Hospital.

In what was perhaps his most celebrated case, Dr. Koop supervised a twenty-three-member surgical team in an eleven-and-a-half-hour operation in September 1974 that successfully separated thirteen-month-old Siamese twin girls who were linked to each other's bladders and shared an intestinal tract and rectum. The twins had been pronounced inoperable by doctors in their own country, the Dominican Republic. Dr. Koop is also credited with helping to make anaesthesia safe for children and with alerting the medical community and the public to the growing problem of cancer in children. Among other achievements, he played a major role in eliminating the practice of X-raying children's feet in shoe stores, thus preventing exposure to harmful radiation.

Despite his impressive medical accomplishments, Dr. Koop has provoked considerable controversy with his alleged antifeminism, his views on abortion, and his condemnation of what he has called "antifamily trends," including some forms of contraception. On one occasion he reportedly told a graduating high school class that motherhood completed the "whole vocation" of being a woman. Koop's position on amniocentesis—a procedure used to detect genetic defects in fetuses—has also brought him under fire. Although he approves of it when used for its original purpose—the determination of the Rh factor—he condemns its use as a pretext for abortion, calling it a "search and destroy mission."

In 1979 and 1980 Dr. Koop toured the United States with a multimedia presentation called *Whatever Happened to the Human Race?* The film, and a book of the same title cowritten with theologian Frances A. Schaeffer and published by Fleming H. Revell in 1979, denounces abortion as symptomatic of the erosion of human worth. Repeated in city after city, Koop's message was as follows: "I can see prophetically a progression of thinking in this country from liberalized abortion to infanticide to passive euthanasia to active euthanasia, indeed to the very beginnings of the political climate that led to Auschwitz, Dachau and Belsen."

As a prelude to his advancement to Surgeon General, Dr. Koop was named in February 1981 deputy assistant secretary for health in the Department of Health and Human Services, a post that did not require Senate confirmation. It was widely believed at the time that President Reagan chose Dr. Koop primarily because they saw eye to eye on such issues as abortion. "Koop . . . is being honored for the most cynical reasons," a *New York Times* (May 26, 1981) editorial maintained, "not for his medical skills but for his political compatibility." His strongly held views prompted Democratic Congressman Henry A. Waxman of California, chairman of the House subcommittee on health and the environment, to conclude: "Dr. Koop scares me. He is a man of tremendous intolerance."

By April 1981 the opposition to Dr. Koop's nomination had grown to include the 109-year-old American Public Health Association (APHA), which had never before objected to a candidate for Surgeon General. According to APHA spokesmen, Dr. Koop lacked adequate specialized training or significant experience in the field of public health. Such experience is required by law because—in addition to articulating the nation's health care goals and acting as the President's spokesman on health-related issues—the Surgeon General heads the 7,200-member quasi-military commissioned corps of the United States Public Health Service, which staffs the USPHS hospitals and clinics and the health centers on Indian reservations, conducts quarantine inspections in American ports, and stays on hand for national medical emergencies.

Also blocking Dr. Koop's nomination was a provision in the 1944 Public Health Service Act that set the maximum age for the Surgeon General at sixty-four. But Koop, who was slightly over the age limit, overcame that obstacle when, under the sponsorship of Senator Jesse R. Helms of North Carolina, an amendment to an unrelated budget bill, waiving the age requirement, was passed in July by the Senate. On September 16, 1981 President Reagan appointed Koop to the USPHS commissioned corps and formally nominated him to be Surgeon General.

In the confirmation hearings before the Senate Labor and Human Resources Committee in October 1981, Koop came under sharp criticism from Senator Edward M. Kennedy of Massachusetts, who charged that his concept of the roles of women was based on "cruel, outdated, and patronizing stereotypes," but Senator Orrin G. Hatch of Utah said in his defense that there was no evidence that Dr. Koop had "ever treated a woman colleague unfairly." Earlier, Koop's supporters had detailed his volunteer work in third world nations and his experience in dealing with sick children and their families as evidence of his participation in the public health arena. Others indicated that Dr. Koop had been training women surgeons "long before this was popular."

In his own defense, Dr. Koop outlined his public health experience, much of it in international health care as a board member of the Chicago-based Medical Assistance Programs (MAP) International. He cited his teaching young women of an isolated Indian tribe in Mexico to dispense medicine and vitamin supplements and his working to combat a dysentery epidemic in the Dominican Republic, for which he received that country's highest civilian award. He also pointed out that he promoted the establishment of a training program for doctors in underdeveloped countries; that he helped to set up a medical school in Ghana; and that he volunteered his services where needed throughout Europe and Asia. Twelve of the fourteen witnesses at the Congressional hearing testified in Dr. Koop's behalf, including several who flatly disagreed with his anti-abortion stance.

Dr. Koop pledged that he would not use his position as Surgeon General as "a pulpit for ideology" and added that he was not opposed to family planning. He pointed out that he did not always agree with the tenets of the Reagan Administration, citing for example his disagreement with the Administration's opposition to an international code to curb promotion of baby formula in underdeveloped countries. Confirmed as Surgeon General by a Senate vote of sixty-eight to twenty-four on November 16, 1981, Dr. Koop also retained his position as deputy assistant secretary for health. He was formally sworn in as Surgeon General on January 21, 1982.

Dr. Koop is the first full-time Surgeon General since 1972, when the responsibilities of the post were assumed by the Assistant Secretary for Health. Within the Department of Health and Human Services he is directly responsible to Assistant Secretary for Health Edward N. Brandt Jr., who formally heads the USPHS. The Surgeon General is "charged by law to promote and assure the highest level of health attainable for every individual and family in America, and to develop cooperation in health projects with other nations." His responsibilities include advising the public on such matters as smoking and health, diet and nutrition, environmental hazards, the importance of immunization and disease prevention, and the health needs of the aged and handicapped. The USPHS under his direction includes three major operating centers: the National Center of Health Statistics, the National Center for Health Services Research, and the National Center for Health Care Technology.

Key agencies under the Public Health Service also include the National Institutes of Health, the Centers for Disease Control, the Alcohol, Drug Abuse, and Mental Health Administration, the Population Research Center, the Food and Drug Administration, the Health Resources Administration, and the Health Services Administration. Since 1981 the Surgeon General has also been responsible for the previously independent Office of International Health. As Surgeon General, Dr. Koop serves on the boards of the National Library of Medicine, the Uniformed Services University of the Health Sciences, the Armed Forces Institute of Pathology, and the Gorgas Memorial Institute. In addition, he oversees Defense Department plans for transportation, open testing, and disposal of lethal chemicals and biological agents.

In February 1982 Dr. Koop made national headlines with the most unequivocal indictment of cigarette smoking that the Public Health Service had thus far issued. The report, unlike previous ones, focused exclusively on the connection between cigarette smoking and cancer. Calling the risks associated with smoking "the most important public-health issue of our time," Dr. Koop—who had given up smoking a pipe ten years before—presented scientific evidence linking tobacco consumption to some 30 percent of all cancer deaths. He also asserted that it triggers malignancies of the larynx, mouth, and esophagus and is a contributory factor in cancers of the bladder, kidney, and pancreas. Dismissing suggestions that the Reagan Administration, under pressure from the tobacco industry, withheld its approval of the report, the Surgeon General announced that he would press for legislation to strengthen the health warning labels on cigarette packages, an objective that the President subsequently endorsed.

Other measures favored by Dr. Koop include a controversial regulation for hospitals receiving federal funds—adopted in March 1983—designed to prevent hospital personnel from denying food or medical treatment to severely handicapped infants. "I have spent my whole life taking care of children with congenital defects, and the majority of them have become very worthwhile citizens," he told an interviewer for *U.S. News & World Report* (June 28, 1982).

In the same interview, Dr. Koop supported the proposed "squeal rule" that would require health officials to inform parents of their minor children's intent to obtain contraceptives. "As a parent, I would want to know that my fifteen-year-old daughter was seeking birth-control information," he asserted. "If she were getting help behind my back, I would feel that somehow I had missed my role as a father." He also expressed doubts about the efficacy of "living wills," which convey an individual's wish not to be kept alive by means of respirators and other machinery should that person become comatose and there is no chance of recovery. Koop drew some criticism from industry spokesmen for his "off the cuff" remarks in November 1982, in which he pointed out the adverse physical and mental effects that video games had on children.

On September 19, 1938 C. Everett Koop married Elizabeth Flanagan, whom he met when he was in Cornell Medical College and she was a student at Vassar. They have two sons, Allen van Benschoten and Norman Apel, a daughter, Elizabeth, and five grandchildren. Another son, David Charles Everett, was killed by an avalanche while mountain climbing. The story of the Koops' struggle to come to terms with their son's death is told in their book, *Sometimes Mountains Move* (Tyndale House, 1979). Dr. Koop and his wife also raised an orphan girl in their home, and he has helped to establish an adoption agency in Philadelphia.

Dr. Koop's other writings include the book *The Right to Live; The Right to Die* (Tyndale House, 1976), a polemic on abortion, and some 170 articles and monographs on medical subjects. He is a founder of the *Journal of Pediatric Surgery*. Among the distinctions he has earned are several honorary degrees, as well as the Denis Browne Gold Medal of the British Association of Pediatric Surgeons, the William E. Ladd Gold Medal of the American Academy of Pediatrics, the Copernicus Medal of the Surgical Society of Poland, and the medal of the French Legion of Honor.

Bearded and bespectacled, with the appearance of an Amish farmer, Dr. Koop was described in *Life* magazine (April 1982) as "a tough old pro, a broad-shouldered oak of a man with a stevedore's grip and an unbending will." He himself has acknowledged: "I think I scare most people. I don't think people quite know what to do with me." Yet, his appearances at Children's Hospital in Philadelphia reportedly still delight the staff.

A steadfast Presbyterian, Dr. Koop is quick to acknowledge the importance of prayer in his life. "I don't pray in the sense of trying to cast a magic spell," he told Mary Meehan of the Washington *Post* (July 19, 1981). "Praying doesn't necessarily mean asking for something, you know. There's a lot of value in just sitting still and listening."

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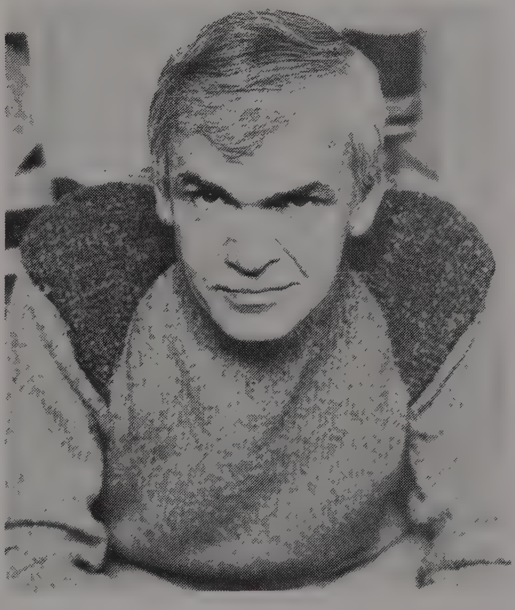
Kundera, Milan

(kōōn´de-rä mi´lan)

Apr. 1, 1929– Writer. Address: c/o Gallimard, Rue Sébastien Botin, Paris, France



Forbidden for political reasons to live, publish, or be read in his own country, Milan Kundera is a Czechoslovakian exile now living in France who is widely regarded as one of the world's noteworthy writers of prose. As a poet, playwright, critic, short-story writer, and novelist, Kundera adopted a skeptical stance towards socialism from the inception of the Czechoslovakian communist state in 1948. Shortly after the famous "Prague Spring" of 1968, when the leading Czech artists and intellectuals united in opposing neo-Stalinism, he became a persona non grata, and seven years after the Soviet invasion he went into exile. Now translated into some twenty languages, his fiction has been heralded abroad since *Žert*, his acerbic first novel about life in contemporary Prague appeared in 1967 and was acclaimed in France by Louis Aragon as one of the notable prose works of the twentieth century. A mordant satirist and ironic storyteller, Kundera writes comic (and sometimes darkly pessimistic) fiction about subjects as diverse as politics and love, the pitfalls of conformity and romanticism, and the stratagems of sexual and bureaucratic oppression.

Kundera's most recent novel, *The Book of Laughter and Forgetting* (Knopf, 1980), led critics to rank him with such truly experimental and "demonic" world novelists as Günter Grass and Gabriel José García Márquez. Although Kundera cherishes his Czech origins even now that he is a

French citizen, he rejects national or political pigeonholes for his work. "In our times," he has written, "we must consider a book that is unable to become part of the world's literature to be non-existent."

During a long interview that was later published in *The Politics of Culture* (Grove, 1970), Antonin J. Liehm asked Milan Kundera why he so often uses the joke as a literary device. "I was born on the first of April," Kundera replied. "That has its metaphysical significance." Kundera was indeed born on April Fool's Day in 1929 in Brno, a Moravian town "neither completely metropolitan nor provincial," with its own university, art schools, and traditions, but forever doomed to secondary cultural status by the preeminence of Prague. His parents were Milada (Janosikova) and Ludvik Kundera, a musicologist who was a pupil of and collaborator with the Czech composer Leoš Janáček. Well-known as a concert pianist, Ludvik Kundera was also rector of the Janáček Academy of Music, the state conservatory at Brno. "I loved my father, a silent, shy man, very much," Kundera has said, "and I still love Janáček's music, which was for me the first great revelation of art."

Fascinated by his father's grasp of musical interpretation, Kundera began studying piano and started working with composition as a mere boy, first under Paul Haas and later under Vaclav Kapral. But his dislike of the musical milieu eventually committed him to literature as a career. "The thought that I might spend my whole life only among musicians gave me goose pimples," Kundera told Liehm. In early adolescence he began writing poems, fortified in his inclination towards modernism by a cousin nine years his senior who frequented a coterie of surrealist artists and poets. Although too shy to meet his cousin's friends, Kundera wrote poems with "a strong surrealist cast," as he later described them, and with his cousin's help one of his earliest poems was published.

During Kundera's youth Czechoslovakia moved through turbulent changes that swept him along with them. While attending the Brno gymnasium, he was forced to study German during the Nazi occupation of World War II; in reaction, he began to study Russian with enthusiasm. A year before the Czech socialist revolution of 1948, Kundera joined the Communist Party, like most of the country's brightest young people. "All the Czech avant-garde were Communists," he later explained, "all the people I admired, the painters and writers. There was a certain beauty and poetry to the revolution." Although he had always represented a questioning, contrary spirit within the Party, Kundera recalls that during a political debate in his last year at the Brno gymnasium he announced his support for socialism even if it brought in its wake a period of cultural darkness as a necessary phase of revolutionary liberation. Because of his precocious devotion to the arts, he later said, that declaration could only have come from a youth in the throes of altruistic self-denial.

In 1948 Kundera set aside his first loves, music and poetry, and enrolled at the Film Faculty of the Prague Academy of Music and Dramatic Arts, so that he could devote himself to the only "art that serves the people" by studying film directing and screen writing. Although he learned a great deal about the medium that had attracted so many other Czech "New Wave" artists, he never became more than what he later described as "a rather second-rate script writer." His student days at the Film Faculty ended abruptly in 1950, when he was expelled from the Communist Party for harboring "hostile thoughts." After working as a laborer and a jazz musician, he returned in 1952 to the Prague Academy of Music and Dramatic Arts as a teacher of world literature on the Film Faculty, and in 1956 he was reinstated in the Communist Party following Nikita Khrushchev's revelations about Stalinism at the Twentieth Party Congress.

Appearing during a period when the optimistic social realism imported from Russia set the official standards for literature in its Czech satellite, Kundera's first three books were attacked for deviationism, though each of those collections of poems was published in Prague by the Czechoslovak Writers' Union. Kundera deliberately tried to embody his maverick view of socialist writing in his poems. His first book, *Člověk zahrada širá (Man: A Broad Garden*, 1953), which he once described as an attempt "to polemicize with the contemporary inhuman model of man and with the aesthetics of the time," aroused opposition while it was still in manuscript and very narrowly escaped not being published. Less controversial, *Poslední máj (The Last May*, 1955) was a slim volume of poems that paid homage to Julius Fucik, a heroic Czech Communist who had fought against the occupying Nazis. Kundera's third collection, *Monology* (*Monologues*, 1957), which included some brutally confessional love lyrics by a group of forsaken women, was condemned by political authorities for its eroticism and cynicism. Although it sold out on first printing and was scheduled for a second edition, eight years passed before *Monologues* was allowed to reappear.

Self-deprecating about his early accomplishments, Kundera has said that he never felt comfortable with the "somewhat ridiculous title of Poet," and that when he lost the knack for writing poetry he felt relief because that phase of his life had passed. Influenced perhaps by his lectures about the craft of writing fiction that he delivered at the Film Faculty, he turned in 1960 to literary criticism with *Umění románu (The Art of the Novel)*, an incisive study of the Czech novelist Vladislav Vancura, who was killed by the Germans in 1942. He tested his own creative powers in *Majetelé klíču (The Owners of the Keys)*, a one-act play about a student who during World War II is torn between his social and political commitment and his pacifist ideals. Produced in 1962 by the Prague National Theater and published that year by the Writers' Union, the play scored an immediate success and was eventually produced in fourteen countries, including Great Britain and the United States. Dealing obliquely with the issue of responsibility in contemporary Czech life, *The Owners of the Keys* introduced themes that would become some of Kundera's favorites, among them the vagaries of love and sex, and the aversion with which he regards mediocrity, pettiness, and cowardice.

Kundera's comic sense of the ironies involved in the pursuit of eroticism in socialist Czechoslovakia was first given free rein in three collections of his short stories that were published in the 1960's by the Czechoslovak Writers' Union: *Směšné lásky* (*Laughable Loves*, 1963); *Druyh sešit směšných lásek* (*The Second Book of Laughable Loves*, 1965); and *Třetí sešit směšných lásek* (*The Third Book of Laughable Loves*, 1968.) Wry mixtures of ridicule, pathos, and wisdom, Kundera's stories often hinge upon characters whose deceitful maneuvers in love backfire to their detriment, or who temporarily surrender their beliefs to achieve a sexual conquest, only to discover that they have irreparably damaged their truest values. An American edition of *Laughable Loves* (Knopf, 1974), containing seven stories introduced by Philip Roth, drew high praise from reviewers, who disagreed markedly on whether or not the tales contained political overtones.

Milan Kundera himself has expressed his impatience with critics who view his works as political statements by a dissident. That was the fate of his first novel, *Žert* (*The Joke*, Czechoslovak Writers' Union, 1967), a witty and convoluted look at the private lives of Czech citizens during the purges and trials under Stalinism. "When, in my novel *The Joke*, I returned momentarily to the 1950's, I wasn't interested in some sort of sensational revelation of new facts, nor in painting a so-called portrait of the times," Kundera has explained. "The unique historical circumstances showed Man from unusual angles and thus enriched my knowledge and my doubts about human nature and human fate." Filtered through the viewpoints of four characters, *The Joke* focuses upon a skeptical Party youth, Ludvik Jahn, who sends a prankish postcard to his politically zealous girlfriend, with the message: "Optimism is the opium of the people! The healthy atmosphere stinks! Long live Trotsky!" After she dutifully reports his joke to a humorless bureaucracy, grave consequences multiply absurdly. Expelled from the Party and his university, John is jailed and sent to labor in the coal mines, and even years later, his plot to seduce the wife of one of his former persecutors aborts grotesquely.

Still Kundera's best-known work, *The Joke* had its publication date delayed four months by censors because of its satirical jabs at political opportunism and oppression. Yet, somewhat surprisingly, it was made into a film that was shown at the Cannes Film Festival in 1969, and it was translated into a dozen languages. In 1969 a truncated and "censored" British edition published by MacDonald & Co. prompted a scathing letter from Kundera to the London *Times Literary Supplement* (October 30, 1969), in which he noted little difference between London publishers and Moscow censors in "the depth of their contempt for art." *The Joke* was published the same year in the United States by Coward-McCann in a variation of the British translation by David Hamblyn and Oliver Stallybrass. In a new edition, with a completely new translation by Michael Henry Heim that has received the wholehearted endorsement of Kundera, *The Joke* was published by Harper & Row in 1983.

Meanwhile, Kundera had become an opposition leader in the traumatic succession of events in Czechoslovakia that included increased governmental repression of the arts in 1967, the short-lived efforts of the newly formed Alexander Dubček government in 1968 to establish a liberal "socialism with a human face," the cultural uprising by intellectuals and artists known as the "Prague Spring" of 1968, and the occupation of the country on August 20, 1968 by Soviet and Warsaw Pact troops. At the historic Fourth Congress of the Writers' Union in June 1967, Kundera had spearheaded a counterattack against neo-Stalinism, delivering a courageous keynote address that charted the decline of Czech literature under a repressive state, proposed a more humanitarian analysis of history, and assailed the political "vandals," who, he said, "live purely in their own immediate present tense . . . [and] are quite capable of turning their country into a wasteland with no history, no memory, no echo of beauty."

From 1956 to 1959 Kundera had served on the editorial board of *Literární noviny*, the journal of the Writers' Union. He was again serving on the board in 1967, a time when, according to Dusán Hamšík in *Writers Against Rulers* (1971), the magazine was "the sole remaining forum of critical thought within the ambit of Czechoslovakian socialism." Kundera's political status became more vulnerable with the advent of his second play, *Ptákovina, čili dvojí uši—dvojí svalba*, or *Bird Play: Two Ears, Two Weddings*, which was produced in Prague almost on the eve of the Soviet occupation. Described by Horace Judson in *Time* (July 25, 1969) as "a malicious sexual satire about a headmaster who seduces the mistress of the local political chairman," the play dealt with the twin vulgarities of aggressive power and aggressive sexuality. Surprisingly, a third play, *The Practical Joke*, which Kundera completed before the invasion, was staged as late as June 1969. Considering Kundera's jibes at local politics, it is easy to see why neither of the two plays was published in Czechoslovakia.

When Kundera completed his second novel, *Život de jinde* (*Life Is Elsewhere*) in June 1969, it too was denied publication. Because he refused to confess to ideological errors, he was in the following year expelled from the Party and the Writers' Union, stripped of his teaching position, and forbidden to travel outside the Eastern European bloc. All access to his work was banned, and his foreign royalties were taxed at a confiscatory rate of 90 percent. Kundera then returned to Brno, where he made his living by writing astrology columns for a socialist youth newspaper until his authorship, which had been hidden under a fictitious mathematician's name, was discovered in 1974.

Translated from Kundera's Czech original into French by François Kerel, *Life Is Elsewhere* was published by Gallimard in 1973 as *La vie est ailleurs*, and won the Prix Médicis for the best foreign novel published in France that year. *Life Is Elsewhere*, which was published by Alfred A. Knopf in a translation by Peter Kussi in the United States in 1974, mounts a pitiless offensive on the romantic and revolutionary sensibility in the process of recounting the both tragic and farcical fate of Jaromil Volker, an egocentric and posturing young poet who is victimized by a domineering mother. Enthusiastically embracing the women he encounters and the tenets of the Czech revolution of 1948, he dies prosaically of pneumonia at the age of twenty, following his only genuine political act, the betrayal of a loved one. Although some American reviewers became impatient with what they saw as the novel's archness, inconclusiveness, and overextended jokiness, other critics employed such adjectives as "rare," "ambitious," and "remarkable" in evaluating *Life Is Elsewhere*.

Having been offered an assistant professorship by the University of Rennes in 1975, Kundera obtained special permission from the Czech government to go to France. There he wrote his three most recent novels, the least successful of which is *Valčik na rozloučenou* (*La Valse aux adieux*, Gallimard, 1976; *The Farewell Party*, Knopf, 1976), a satire about amorous entanglements at a Czech government health spa for infertile women. Although some American reviewers detected an ethical substratum beneath Kundera's antic comedy and farce, others had reservations about what they viewed as his lack of stylistic flair, unrelieved gloom, and stereotyped characters, including an impoverished nurse bent on cashing in on her pregnancy, a jazz musician seeking an abortion for her, a gynecologist who secretly impregnates his patients from his private sperm bank, and a saintlike American capitalist who sports a real halo. In her introduction to the American edition Elizabeth Pochoda regarded *The Farewell Party* as yet another extension of Kundera's comic examination of love and sex as the last desperate means for characters to exercise their illusory freedom. "Looked at in this light," she concluded, "it is hard to imagine anything more chilling and profound than Kundera's apparent lightheartedness."

Critics both here and abroad concur that Kundera's masterpiece of fiction is *The Book of Laughter and Forgetting* (Knopf, 1980), a superbly crafted and complex study of cultural amnesia that places him in the ranks of distinguished world writers. More openly constructed than any of his earlier novels, the work has been described by Kundera himself, in resorting to a musical analogy, as "a novel in the form of variations." Its theme is the contention that "the struggle of man against power is the struggle of memory against forgetting," and its structure encompasses short stories, fantasy, autobiography, essays, parables, and direct addresses by Kundera to his reader. Although *The Book of Laughter and Forgetting* was interpreted by some readers and reviewers as yet another attack on governmental attempts to obliterate the Czech past, some saw in Kundera's distinction between "angels" and "demons" a more universal struggle between forces like Communism that are rational, orderly, and dogmatic, and opposing ones that are irrational and incongruous. Equally skeptical of Marxism and anti-Marxism, Kundera is identified as a philosophical conservative, both in his desire for a preserved past, and in his wish for a social sanity that balances the angelic with the demonic.

Stripped by the Czech government of his citizenship in 1979, Kundera intends to remain in France, where his writing has become "more sober, more comprehensible." He views himself in the Czech literary tradition that dates from the nineteenth century and was carried into modern times by such writers as Franz Kafka and Jaroslav Hasek. "A novel," Kundera once wrote, "shows you that everything is relative. Ideology is a school of intolerance. A novel teaches you tolerance and understanding."

Milan Kundera was married on September 30, 1963 to Vera Hrabankova, to whom he sometimes dictates his work, and to whom he also delegates the task of serving as his English interpreter. In describing Kundera, Antonio Caballero once wrote that he "looks part boxer and part Pope, with high cheekbones, sunken eyes, the long arms of a boxer, and the great hands of a musician." His leisure interests are boxing, music, and dogs. In addition to the Prix Médicis, Kundera has won the Czechoslovak Writers' Publishing House Award (1961 and 1969); the Union of Czechoslovak Writers' Prize (1967); the Premio Mondello (1978); and the $11,000 Common Wealth Award for Distinguished Service in Literature (1982). His next novel will deal with Goethe and "the confrontation of Prague and the world."

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Lang, Jack

Sept. 2, 1939- French Minister Delegate of Culture. Address: b. 3 Rue de Valois, 75642 Paris, France; h. 10 Rue Danton, 75006 Paris, France.

One of the most controversial figures in the administration of France's Socialist President, François Mitterrand, is Jack Lang, the Minister Delegate of Culture. Lang was Minister of Culture from May

Jack Lang

1981 until March 1983, when Mitterrand shuffled his Cabinet and drastically reduced the number of ministers. In his highly visible post, Lang has presided over a huge increase in government spending for the arts and has captured worldwide attention—not all of it favorable—with his determination to increase popular access to culture, his desire to forge cultural links with the Third World, and his outspoken attacks on what he has called American cultural "imperialism." Lang, who is also a professor of international law and, since 1977, dean of the faculty of law and economics at the University of Nancy, made his reputation in the world of the arts as founder and director of the World Theatre Festival at Nancy, one of the most highly respected international gatherings of avant-garde theatrical artists. He was also artistic codirector of the National Popular Theatre in Paris from 1972 to 1974, has written three books, and has long been a political activist. In 1977 he was elected to the Paris Municipal Council, where he served until 1983. As Culture Minister, Lang's major projects include the creation of a network of theatrical centers throughout France and the construction of a large cultural complex in La Villette, a working-class suburb of Paris. "Our goal," he says, "is to transform all of France into a cultural work site."

Jack Lang was born on September 2, 1939, in Mirecourt, near Nancy in northern France. Once described by an interviewer as the offspring of "a bourgeoisie that is liberal, secular and republican," he is the son of Roger Lang, an industrialist, and the former Marie Luce-Bouchet. He claims not to know why he was named "Jack" and not "Jacques"; he once told Carla Hall of the Washington *Post* (July 22, 1981) that "I must ask my mother why. . . . I was born at the beginning of World War II, so perhaps out of respect for the English, she named me Jack."

Lang attended the Lycée Henri-Poincaré in Nancy, where he first acquired his passion for the theatre. Like most French schoolchildren, the first plays he encountered were those of Racine and Molière, and he performed in a number of productions of their works. In 1957 he entered the University of Nancy to study law, but by this time he was so thoroughly stagestruck that he and a friend, Edouard Guibert, founded the first student theatre at Nancy and mounted several successful productions. In 1959 Lang left Nancy for Paris, where he earned a law degree from the University of Paris and a diploma from the prestigious Institut d'Etudes Politiques and where he was also politically active in the resistance to the Algerian War and in groups associated with the former Socialist premier, Pierre Mendès-France. Two years later, Lang returned to Nancy to begin work on his doctorate in law. Since the student theatre group had disbanded during his absence, Lang revived it and during the winter of 1961-62 he presented a production of Albert Camus' *Caligula*.

Jack Lang believes that student theatre serves a specific function that is different from professional, semi-professional, or amateur theatre. In the book *Eclats* (on which he collaborated with Jean-Denis Bredin, Paris, 1978), Lang observed: "Student theatre does not want to imitate nor caricature. Above all, it has the ambition to be a theatre of research: to clear all the new paths of creation, at the risk of all kinds of misadventure. A theatre no longer imitative, but provoking change." At the same time that Lang was reviving student theatre at Nancy, other student dramatic groups were springing up elsewhere in France, revitalizing the Student Theatre Federation. And with the new links established between French student groups, Lang began to dream of joining forces with theatrical troupes around the world. To achieve that goal, he and his colleagues at Nancy decided to launch the International Festival of Student Theatre in 1963.

The first problem Lang faced was how to attract faraway troupes to Nancy, a small French provincial town with no theatrical reputation. As he recalled in *Eclats*: "It required a calculated bluff. I decided to proclaim the existence of a Festival at Nancy that existed only in my imagination. Monique [his wife] and I wrote all the newspapers, all the art critics, and all the embassies. At the same time, we looked through the foreign press for names of cultural activists and theatre people. We wrote student groups we knew, and those we didn't know. It was never-ending work for several months, night and day; but bit by bit the web of information and addresses extended. . . . The good news spread." Lang raised a small budget, including a contribution from his grandfather, and with support from the University of Nancy a modest festival was born: twelve student companies, all of them European, attended the 1963 event.

The festival's geographic range expanded in 1964, when companies from Canada, Mexico, and Africa attended, and by 1965 the participating groups represented even more farflung corners of the globe, though the jury prize that year went to a company from the University of Madrid. The festival also became more politically oriented, reflecting Lang's leftist sympathies and the turbulent trend of the times. In 1966 a festival document proposed that the troupes work to transform themselves into "organs of contention with the contemporary structures of the university." Moreover, in the early years each troupe was asked to present an original drama on a theme of the festival's choosing, and the "imposed theme" for 1966 was that of a young person arrested in a political demonstration—the locale and the time were left up to the companies—whose parent turns out to be an important authority in the community involved. By 1967, however, the festival's radical nature made the use of a theme imposed by the directors impossible, and the idea was dropped.

In the meanwhile, Lang was pursuing his academic career. He earned his doctorate in law in 1967 with a thesis on the history of the relations between government and theatre in France, which was published in 1968 in Paris, with the title *L'Etat et le théâtre* (The State and the Theatre). In 1970, the year in which he passed the bar exams, he published *Le Plateau Continental de la Mer de Nord* (The Continental Plateau of the North Sea), a book-length study of a decision handed down by the World Court. Throughout that period he taught courses on international law at the Faculty of Law and Economics at Nancy.

In 1968 the International Festival of Student Theatre at Nancy became the World Theatre Festival and was expanded to include professional and semiprofessional companies. That year the festival was dominated by an American company, the Bread and Puppet Theatre, whose production *Fire*, about the war in Vietnam, electrified the audiences and the other troupes. But the 1968 festival nearly brought about the demise of the whole venture, for less than a month after it ended, the near-revolutionary events of May 1968 broke out in France, and Lang's radical festival, by now a highly publicized event, was blamed in some quarters, however absurdly, for having sparked the revolt. The conservative mayor of Nancy decided to ban the festival, but intervention from the local university and the French intellectual community made him change his mind. In 1969 the Bread and Puppet Theatre was again the dominant force at Nancy. By that time the festival attracted so many companies and such huge audiences that it spilled out of its original quarters and took place in gymnasiums, cafés, and bistros all over the city. It had thus become so unwieldy an administrative task that it was decided, after 1969, to hold it biennially instead of annually.

When, in October 1971, the French Minister of Culture, Jacques Duhamel, offered Lang the chance to join Jean-Louis Barrault as artistic codirector of the Théâtre des Nations, one of the national theatres, Lang declined, but his interest was piqued, so that when, in the following March, he was offered a similar post at the Théâtre National Populaire in Paris, he accepted and began dividing his time between Nancy and the capital. Housed in the cavernous theatre of the Chaillot Palace, the Théâtre National Populaire had a reputation for taking a staid, outmoded approach; Lang and his codirector, Antoine Vitez, were given a mandate to rejuvenate it. Lang planned to undertake three major initiatives, as he remarked in *Eclats*: commissioning work from new artists, including those coming from disciplines other than theatre; a more profound and more experimental exploration of France's theatrical tradition; and the "invention" of a theatre "in permanent dialogue with a new public."

With those objectives in view, Lang and Vitez soon decided that Chaillot would have to be remodeled to make it more flexible and amenable to the kind of experimental theatre they planned. The remodeling, however, aroused some political opposition, and the cost overruns left Lang vulnerable to criticism. His problems increased in 1973 when Maurice Druon, whom Lang viewed as unsympathetic to modern theatre, replaced Duhamel as Culture Minister. After that, Lang and Vitez faced obstacles in getting their budgets and programs approved: for the 1973–74 season, Druon vetoed Vitez' adaptation of the Gospel of St. John, for example, arguing that putting the Bible onstage would be blasphemous. Nevertheless, Lang did mount a highly praised Paris Children's Theatre Festival in 1973, and the 1973–74 season at Chaillot was an enormous popular success.

That triumph did not prevent Lang from being ousted after the end of the season. On July 17, 1974 the new Minister of Culture, Michel Guy, announced that the directors of various national theatres were being moved to new posts, and that Lang was leaving Chaillot for "personal reasons." Although Guy intimated that the cost overruns at Chaillot and Lang's inept administrative abilities were to blame, the firing provoked a storm of outrage in Paris and abroad. Scores of writers, actors, and directors expressed their dismay, while Lang himself maintained that he had been ousted because of his leftist leanings, his experimental approach to theatre, and his past conflicts with Michel Guy. "This is a dismissal and a settling of accounts under the guise of a reorganization of the national theatres," he said. "They are shattering an entirely new experiment."

Following his ouster, Lang returned to university life at Nancy. The 1973 festival, which he directed with Lew Bogdan, had been marred by a violent attack on a political demonstration by the police, but the 1975 festival, with Bogdan as its full director, became a kind of unofficial outpouring of support for Lang in the wake of Chaillot and turned out to be a huge success. In 1976 Lang became a full professor of international law, and in 1977, the year in which he was elected to the Paris Municipal Council, he was named dean of the faculty of law and economics. Lang had joined the Socialist party after being fired from Chaillot, and in 1978 he was named a special adviser to François Mitterrand, then First Secretary of the party. In the following year he became the Socialists' national delegate for cultural affairs.

According to *Time* magazine (February 28, 1983), Lang played a major part in shaping the campaign that made Mitterrand the President of France on May 10, 1981. "Lang's colleagues credit him with a brilliant overhaul of Mitterrand's dour image," the *Time* reporters commented. "Lang supposedly urged Mitterrand to undergo cosmetic dentistry to trim his protruding incisors, and inspired a soothing campaign poster that placed Mitterrand in a bucolic setting." And after Mitterrand defeated Valéry Giscard d'Estaing, giving the French left the presidency for the first time in the Fifth Republic, Lang reportedly "choreographed" the inauguration ceremony, with the Paris Orchestra playing the Ode to Joy from Beethoven's Ninth Symphony as Mitterrand walked down the steps of the Pantheon with a rose, the Socialist party's symbol, in his hand. For his part, Mitterrand named Jack Lang his Minister of Culture on May 22, and then renamed him to the post after parliamentary elections in June gave the Socialists a majority and Mitterrand formed a new forty-four-member Cabinet.

As Culture Minister, Jack Lang assumed jurisdiction over a broad and influential spectrum of activities and institutions, including the state-run television and radio, museums, historical sites, theatres and music halls, and state subsidies to the arts. He assumed his post under a president who is himself a highly cultured man determined to make a real effort to restore France to its former position of cultural primacy after years of conservative governments that were niggardly with the arts. One immediate step was to increase government spending on the arts from about $545 million in 1981 to about $1 billion in 1982. Lang also announced plans to create housing for artists in certain historical sites and monasteries; to expand arts classes in the schools; to construct theatrical centers in a number of provincial cities; to establish a new "people's" opera in the Place de la Bastille; and to expand the Louvre. Certainly his most ambitious project was the proposed cultural complex at La Villette, which, as Lang told one reporter, would house "an opera hall, orchestra hall, a hall equipped for contemporary music, [and] a large museum of science and technology."

Pursuing his intense concern with making cultural connections between France and the Third World, Lang invited well-known Latin American writers to France for visits and promoted French involvement in the production and distribution of Third World films, with the result that by mid-1982 the French state film authority had signed coproduction agreements to make films in Egypt and Mexico, and it was conducting negotiations with Algeria and India. French television had begun regular broadcasts of films by Third World directors, and television productions based on stories by Latin American, Middle Eastern, and African writers were being planned. But certainly Lang's most outspoken identification with the Third World came at the Second World Conference on Cultural Policy, organized by UNESCO and held in Mexico City in July 1982. There Lang made a speech denouncing the power of the United States to project its culture around the world and called for "a real crusade against—let's call things by their name—this financial and intellectual imperialism that no longer grabs territory, or rarely, but grabs consciousness, ways of thinking, ways of living."

Such inflammatory statements soon made the volatile Lang one of the most visible, popular—and controversial—members of the French Cabinet. As E.J. Dionne Jr. noted in the New York *Times* (February 20, 1983), Lang's "every remark and action on cultural issues spurs a flood of ridicule from the Government's opponents." But it was not simply Lang's personality that made him an easy target; it was also the Socialists' decision, as Dionne pointed out, "to make culture important—and to make it a political question. . . . The Socialists view culture as a vehicle for social change and hold that only a socialist society will provide the atmosphere in which people can be truly creative. That view is too much for the right, and for some of the left as well." Some critics were also enraged by Lang's inconoclastic, populist approach to culture, as evidenced by such measures as allowing the Comédie Française—the traditional home of Racine and Molière—to present plays by foreign and little-known playwrights. Other Lang innovations included his use of the courtyard of the Louvre for shows of contemporary French fashions and his urging of all Frenchmen to join in a "music festival" to celebrate the summer solstice of 1982. An estimated 5,000,000 complied, gleefully banging or tooting on musical instruments while bands played and church bells rang.

But by far the most spectacular example of Lang's ability to make culture a political issue was a conference titled "Culture and Development" that was sponsored by the government in Paris on February 12 and 13, 1983. Some 300 French and foreign intellectuals attended at Lang's invitation, including a large delegation of Americans, among them Francis Ford Coppola, Susan Sontag, John Kenneth Galbraith, William Styron, and Norman Mailer. The ostensible purpose of the conference was to discuss the relationship between culture and economics, a subject close to the hearts of both Mitterrand and Lang, but the glittering array of luminaries was also clearly intended to help project Socialist France as a newly dynamic center of world culture. Most of the participants were of leftist political persuasions, and they repeatedly denounced American culture, but Lang himself was relatively circumspect. In an interview reported in the New York *Times* (February 14, 1983) he said he felt his earlier remarks about the United States had been "distorted," and he took pains to praise the American delegation. But he did not back away from his views on "imperialism," saying: "There is a country with enormous economic power to spread its culture to every country in the world. That country is America. It's a fact, and the Americans themselves can't deny that. Why is it a sacrilege to say it?" He granted that the French, too, had been guilty of "cultural imperialism" and observed that "Each country must make an effort to decolonize itself."

The Paris conference set off a storm of criticism from government opponents, who called it an expensive but vacuous public-relations ploy to varnish over the fact that French culture under the Socialists was no more vital than it had been under previous dispensations. Lang's popularity as a Cabinet minister did not prevent him from losing his post on the Paris Council in the municipal elections of March 1983, which resulted in a general setback for the Socialists. Later that month, Mitterrand shuffled his Cabinet, reducing the number of ministers to fifteen and shifting its political balance toward the center. Lang retained his responsibilities but was dropped from full Cabinet membership and became a Minister Delegate. But those reverses did not seem to reduce his energy or his vociferousness. He continued his heavy travel schedule, visiting museums and festivals throughout France, and his projects under way in 1983 included mural-painting in thirteen provincial cities; a sharply stepped-up program of buying modern art to fill gaps in France's deficient collections; a National Poetry Day on April 23; and a proposal to increase the power of the advisory board at the Pompidou Center, or Beaubourg, in Paris. At the Cannes film festival in May 1983 he seemed more conciliatory towards the American film industry (he appointed William Styron president of the jury) but he continued to press for better distribution for French films in the United States and for more American investment in French film production.

Jack Lang is a slim man with boyish good looks and dark curly hair that is usually tousled. He dresses stylishly, favoring close-cut suits and blazers. "In manner, Lang is more like a student or an artist than a politician," Carla Hall wrote in the Washington *Post* (July 22, 1981) on the occasion of a Lang visit to Washington. "When met by embassy officials at the airport, en route to the Museum of American History, he was not wearing a tie, and it was suggested that he put one on since that was what American officials would expect of a French minister of culture." By their marriage in 1961, Jack Lang and the former Monique Buczynski have two daughters.

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Lange, Jessica

Apr. 20, 1949- Actress. Address: b. c/o Jeff Berg, ICM Artists Ltd., 8899 Beverly Blvd., Los Angeles, Calif. 90048

Jessica Lange's film career began, and nearly ended, with the 1976 remake of *King Kong*; the picture was widely derided, and, as the central human figure in it, the beauty who beguiles the beast, so was Miss Lange. After more than two years of inactivity, her career was revived when her director friend Bob Fosse gave her a small part in *All That Jazz* (1979), and it was kept going, in low gear, with a leading role in the topical comedy *How to Beat the High Cost of Living* (1980), a box-office flop. Miss Lange proved she had a talent to match her beauty with her lusty portrayal of Cora, the adulteress-murderer in *The Postman Always Rings Twice* (1981), but the critical raves for her were obscured by the negative notices the movie received. Suddenly, in the holiday season at the end of 1982 her reputation was jolted into a quantum leap out of King Kong's shadow with a double whammy: the release of the harrowing biographical melodrama *Frances* and the rollicking comedy hit *Tootsie*. The combination of Miss Lange's searing portrayal of the headstrong, doomed movie actress Frances Farmer in the former and of the soft, passive television actress the Dustin Hoffman character falls in love with in the latter constituted a tour de force that brought her a critical respect and public recognition matched, among her peers, only by Meryl Streep. For her role in *Tootsie* she received the Academy Award for best supporting actress of 1982.

Jessica Lange was born in rural Minnesota on April 20, 1949, the daughter of Al Lange, a traveling salesman who had wanted to be a lawyer, and Dorothy Lange. The family moved eighteen times while Jessica and her two older sisters and younger brother were growing up. "I just know that how I survived those family years was my ability to withdraw and live in a dream world," she told David Rosenthal of *Rolling Stone* (March 17, 1983). "It's not that it was horrendous—it was my way of removing myself." As a child she was "fascinated with Hollywood" and "obsessed with *Gone with the Wind*." She saw the movie four times and read the book over and over, and she remembers one summer when she was sick in bed "doing Melanie's death scene for hours at a time, actually bringing [herself] to tears." Yet it was not until adulthood that she "ever thought of acting as a career."

At Cloquet High School in Cloquet, Minnesota, Miss Lange was an "A" student, a member of the National Honor Society, and the star of the senior-class play. Chiefly interested in art at that time, she also chaired the decoration committee for the big school dance sponsored by the Kiwanis Club. After graduating from high school she went on an art scholarship to the University of Minnesota. While studying fine arts at the university she met Paco Grande, a Spanish photographer four years her senior. After a few months she dropped out of school to travel around the United States with Grande in an old truck. At some point in their odyssey the two married. "With my husband, when we were together during the early years, the really strong years, we were inseparable," she recalled during the *Rolling Stone* interview. "We lived, literally, in this truck together, and we'd go for days without speaking to anybody else except maybe a gas-station attendant."

Miss Lange and her husband visited Paris, France in 1968, and when they left she was determined to return there. "Hating it so much" in Nixonian America, she went back to Paris in 1971, beginning a long period of separation from her husband that would, a decade later, culminate in divorce. During more than two years in Paris she studied mime under Etienne DeCroux, Marcel Marceau's teacher, and danced at the Opéra Comique. Moving back to the United States, she settled in New York City. Supporting herself by waiting table at the Lion's Head saloon, an intellectuals' hangout in Greenwich Village, and doing some modeling (mostly for mail-order catalogs) for the Wilhelmina agency, she spent her free time painting in her flat on the Bowery and studying acting.

When producer Dino De Laurentiis was carrying on his much publicized search for an unknown to play the heroine in his lavish, $24,000,000 remake of *King Kong*, a friend at the Wilhelmina agency submitted photographs of Miss Lange. Flown to Hollywood and screen-tested, she was signed to a seven-year contract, and the De Laurentiis publicity machine forthwith ground out its own version of Jessica Lange, an image that she resented. "There was a myth generated that I was this high-paid, top cover girl," she has recalled. "But that was bull . . . ; there were no covers. And I hated it, being lumped into that category of model-turned-actress."

The original *King Kong* (RKO, 1933), starring Fay Wray, was a low-budget picture, using miniaturized effects, that became a pop classic. Remaking the most celebrated monster movie of all time was a challenging task, and De Laurentiis and director John Guillermin pulled out all stops in using advances in technology. They maximized the physical scale of the settings and of King Kong himself, a $10,000,000 forty-foot mechanical ape with a 1,650-pound paw in which to cradle the lovely Dawn, this time played by Miss Lange.

In the De Laurentiis-Guillermin version of *King Kong* (Paramount, 1976), only superficial changes were made in the plot. The original material was accepted as a given, but, in compensation for the loss of suspense, the nightmarish tone of the 1933 movie was replaced with a playful touch. As Pauline Kael pointed out in the *New Yorker* (January 3, 1977), the 1976 *King Kong* is not a horror movie, but "an absurdist love story," a "comic-strip great romance . . . a joke that can make you cry." In Miss Kael's opinion, the movie is "sparked mainly . . . by the impudent new conception of the screaming-in-fear blonde and Jessica Lange's fast yet dreamy comic style"; Dawn is "as childlike as Kong himself," with "one-liners so dumb that the audience laughs and moans at the same time, yet they're in character, and when Jessica Lange says them she holds the eye, and you like her, the way people liked Carole Lombard."

Other reviewers found *King Kong* "fabulously exciting" and Miss Lange an actress who "reacts perfectly to every twist of circumstance," with "daft charm," a "crystal-clear camera presence" and an "air of elegant sexual supplication" that "makes you think of Eva Marie Saint under the influence of Spanish fly." They and Miss Kael were, alas, a minority in the midst of the "almost unnecessary negativism" with which critics generally reacted to "so much hype," as Miss Lange later observed: "The majority of the reviews were, well, 'we don't really know whether she should be taken seriously as an actress.'" In "a fairly deep depression," she retreated to New York and resumed her study of acting, with a vengeance.

Unemployed for more than two years after the making of *King Kong*, Miss Lange lived on the generous salary provided under the terms of her contract with De Laurentiis. She tried hard for the starring role opposite Jack Nicholson in *Goin' South* (Paramount, 1978) but was bested by Mary Steenburgen. On that occasion Nicholson sent her a bouquet of roses and a note reading, "I'm sure we'll work together some time soon. We will have lots of fun and make lots of money. Love, Jack."

In its third year, Miss Lange's contract with De Laurentiis was nullified by mutual agreement. Bob Fosse, who was then in love with Miss Lange, created for her the role of Angelique, the Angel of Death, a Felliniesque fantasy figure tantalizing the hero (Roy Scheider) in Fosse's *All That Jazz* (Twentieth Century-Fox, 1979), the essentially autobiographical story of a director and choreographer burning his energy perilously low. A vacuous role in which, draped in white gossamer and delivering a few enigmatic lines, she was required to do little more than look sleekly beautiful, it did not do much to advance her career. Not much more of a boost was provided by *How to Beat the High Cost of Living* (Filmways, 1980), a comedy, directed by Robert Scheerer, about three financially pressed suburban housewives who resort to grand larceny. Critics remarked her "vibrant charm" and "hard and dizzy" acting, but the film itself received tepid notices and failed miserably at the box office.

Miss Lange made her first professional dramatic appearance on the stage in summer stock in North Carolina in 1980. On that occasion she created the role of Donna Peterson in Stephen Levi's *Angel on My Shoulder*, a romantic comedy in which two men vie for the heroine's affections, one of whom she believes to be her guardian angel. At that time the motion picture director Bob Rafelson and Jack Nicholson were planning a remake of *The Postman Always Rings Twice* that would restore the obsessive sex of James M. Cain's hard-boiled novel. (As depicted in the 1946 movie version starring Lana Turner and John Garfield, the brutal love-making had been bowdlerized and glamorized.) Looking for an actress capable of projecting the necessary rutting passion, Rafelson visited Miss Lange in North Carolina at Nicholson's suggestion. He found "an incredibly sensual woman who made no effort to be sensual" and thought that if he "could get this woman to be on-screen the way she was in repose, she would be utterly striking." After interviewing and testing more than 100 other possible actresses for the role, he cast Miss Lange as Cora, the wife who, with her lover, Frank (Nicholson), murders her husband.

The Postman Always Rings Twice (Paramount, 1981) was greeted with mixed reviews, some of them hysterical with moral outrage and others faulting the film for pretentiousness. The praise of Miss Lange's performance as Cora, however, was nearly unanimous. Writing in the New York *Daily News* (March 20, 1981), Kathleen Carroll remarked that she made the transitions between the winsome side of Cora and the manipulative side "with the natural ease of a polished actress, which she has clearly become." In *Time* (March 23, 1981) Richard Corliss pointed out that Miss Lange's "presence and gestural eloquence provided Rafelson with his point of focus: Cora knows who she is and what men will do to possess her." Corliss credited her "fierce commitment" with making "this *Postman* something more than the sum of its private parts." Philip French of the London *Observer* (May 5, 1981) described her as "an actress of authority, with an extraordinary banked-up sensuality" and embodying "something of that tragic complexity Cain was aiming for."

Miss Lange had her heart set on playing Frances Farmer ever since the day in 1974 when she saw fellow students in an acting class do a scene from the late talented, rebellious actress' tragic life. She read the book from which the scene was excerpted, *Will There Really Be a Morning?* (1972), the posthumously published autobiography in which Miss Farmer, a promising stage and screen presence in the late 1930's and early 1940's, recounted how her independent spirit, her love-hate relationship with her mother, her left-wing politics, her feminist yearnings, and her rebellion against the grade-B roles in which she was cast led to conflict with the Hollywood establishment and the law, alcoholism, nervous breakdown, the madhouse, and transorbital lobotomy. Thereafter, Miss Lange talked about the possibility of doing a film about Miss Farmer to one director after another. Neither Bob Fosse nor Bob Rafelson was interested, but Graeme Clifford, who edited *The Postman Always Rings Twice* and was looking for his first directorial project, was. After Clifford made known his intention to film *Frances*, numerous other actresses tried for the title role, including Jane Fonda, Diane Keaton, Goldie Hawn, and Miss Lange's close friend Tuesday Weld, but Clifford stuck with Miss Lange.

Reviewers found *Frances* faulty in structure and style, simplistic in its tidying up of Miss Farmer's life and personality, and lacking a cohesive vision in its dramatization of the episodic nightmarish events in her precipitate fall. On the other hand, the critics hailed Miss Lange's performance as "charged," "scalding," "moving," and "miraculous," metamorphosing a "colossal downer" into a "memorable" experience. Some were reminded of Sophia Loren in *Two Women*—another actress noted for physical beauty finally demonstrating beyond a doubt her raw evocative power. "Here is a performance so unfaltering, so tough, so intelligent, and so humane," Vincent Canby wrote in the New York *Times* (December 3, 1982), "that it seems as if Miss Lange is just now, at long last, making her motion picture debut." For her portrayal of Frances Farmer, Miss Lange was nominated for the Motion Picture Academy of Arts and Sciences' best actress award.

As Graeme Clifford pointed out, Miss Lange, "a very dedicated actress, as was Frances Farmer . . . instinctively understood what made this woman tick." Immersing herself in the persona of the emotionally ravaged Miss Farmer, she brought to the surface all the anger that she personally had been suppressing since childhood. The state of rage that she maintained for thirteen hours a day for eighteen weeks "devastated" her, spilling over into other areas of her life. "I was really hell to be around," she acknowledged, as quoted in *Newsweek* (January 31, 1983). "I took on the characteristic of Frances that was elemental in her demise—battling every little thing that came along." Kim Stanley, who played her mother in *Frances*, advised her, "Make a comedy as fast as you can. Get your mind off this." Despite her exhaustion, Miss Lange followed the advice and immediately accepted a role in director Sidney Pollack's madcap *Tootsie* (Columbia, 1982).

Tootsie starred Dustin Hoffman as Michael Dorsey, an actor who poses as an actress, Dorothy Michaels, in order to get work on a television soap opera. Miss Lange was cast as Hoffman's foil, the frail, vulnerable Julie, a member of the soap-opera troupe who is moderately successful at work but a failure at love, the repeated victim of lecherous heels. The movie's transvestite gimmick was given a special twist: it is from Michael/Dorothy, the "feminine" impostor, that Julie learns womanly assertiveness.

A box-office blockbuster, *Tootsie* had receipts exceeding $126,000,000 in its first three months of domestic distribution. It drew ten Academy Award nominations, including one for best supporting actress for Miss Lange, who became the first person since Teresa Wright in 1943 to be nominated for two Oscars at once. In addition, she won the best supporting actress awards of the New York Film Critics and the National Society of Film Critics. Among the many reviewers bedazzled by her sensitive, subtle performance as Julie was Andrew Sarris of the *Village Voice* (December 21, 1982), who "decided that Jessica Lange was more a knockout than Frances Farmer ever was, that she was everything Marilyn Monroe was supposed to be in *Some Like It Hot*, and a great deal more besides, that she lit up the screen with so much beauty and intelligence that she and Dustin Hoffman were able to transform what might have petered out into a tired reprise of *Charley's Aunt* into a thoroughly modernist, thoroughly feminist parable of emotional growth and enlightenment."

With Alexandra, her daughter by Mikhail Baryshnikov, the ballet dancer and director, Miss Lange divides her time between apartments in New York City and Los Angeles, a lakefront cabin she owns (along with 120 acres) near her parents' present home in Nickerson, Minnesota, and another retreat she owns near Taos, New Mexico. As a young girl, she couldn't wait to escape from northern Minnesota; now when she is "in trouble" that is where she retreats, to "get [her] head clear." She explained to Bart Mills of *Newsday* (March 2, 1981): "All those midwestern traits—honesty, simplicity, lack of ambition—those virtues I used to see as dull, I now see as admirable."

Five feet seven and a half inches tall, Jessica Lange appears smaller in person than she does on the screen. She is fine-boned, with a porcelain complexion, natural blonde hair, and hazel eyes, the source of the nickname "Blinky" that Jack Nicholson taunts her with. Nicholson was quoted in *New York* (April 27, 1981): "She can hardly see without her glasses, can hardly see herself in a mirror—that's why she isn't narcissistic." Nicholson described her as "a delicate fawn crossed with a Buick." Miss Lange is a self-described "loner" with a sense of privacy, which, as Sidney Pollack, the director of *Tootsie*, has pointed out, separates her from "movie people who tend to become instantly intimate." The actor Charles Grodin, who worked with her in *King Kong*, once observed that she is "too smart" to be "captured by Hollywood," that her "conversation is life stuff, not showbiz." As for the future, she is considering some Tennessee Williams roles on cable television and film portrayals of Amelia Earhart, the aviator, and Dorothy Day, the 1920's radical and bohemian who converted to Catholicism and founded the Catholic Worker movement. Then again, she might "just retire to Taos and paint." Miss Lange's name has recently been romantically linked to that of the playwright and actor Sam Shepard.

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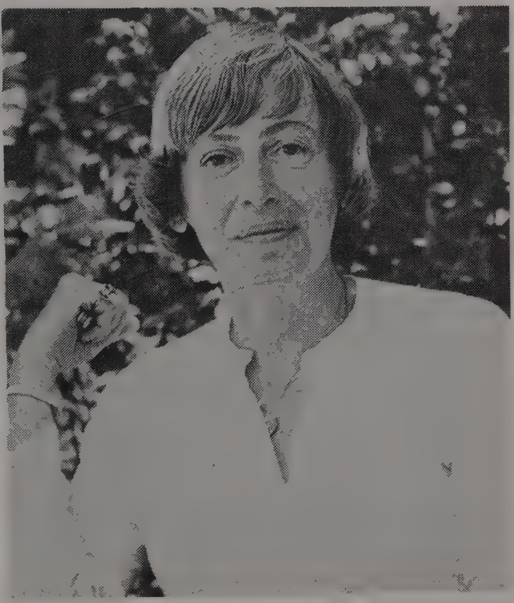

Le Guin, Ursula K(roeber)

Oct. 21, 1929- Writer. Address: b. c/o Virginia Kidd, Box 798, Milford, Pa. 18337; h. 3321 NW Thurman St., Portland, Ore. 97210

Ursula K. Le Guin, the foremost woman of letters in contemporary fantasy and science fiction, is, as the critic Robert Scholes has observed, "probably the best writer of speculative fabulation working in this country today." Her tales of the marvelous are quests into imagined worlds in both outer space and "the Inner Lands"; her characters reflect the subconscious and collective unconscious aspects of the psyche. Combining the lyricism, symbolism, and allusiveness of a poet with the anthropologist's concern for concrete cultural detail, she describes in much of her major work alternative societies where the hero's encounter with "the Other," the alien, culminates in a Taoist "touching of opposites." Mrs. Le Guin established her reputation with the novels in her so-called Hainish cycle, especially the minor classic *The Left Hand of Darkness* (1969), and with those in her Earthsea trilogy, beginning with *The Wizard of Earthsea* (1968) and ending with *The Farthest Shore* (1972). The Hainish novels are science fiction stories about future contacts between culturally diverse humanoid settlements in our galaxy, while the Earthsea novels are straight fantasy, about the life and adventures of a wizard in the invented Earthsea Archipelago.

Much of Ursula K. Le Guin's recent work is realistic or quasi-realistic, as exemplified in *The Beginning Place* (1980), a young adult love story that, like the magic realism of Jorge Luis Borges, is set in a real world into which the fantastic intrudes. In her "metaphors for the human condition" she shows us ourselves and our world at a distance, through the eyes of protagonists who are outsiders. Transcending the limitations of culture and xenophobia, their vision is capable of facing an open universe. That capacity, in her view, is an esthetic and moral imperative.

Ursula Kroeber Le Guin derives her last name from her marriage to Charles Le Guin, a history professor. She was born Ursula Kroeber in Berkeley, California on October 21, 1929, the daughter of Alfred Louis Kroeber, the anthropologist best known for his work with the California Indians, and Theodora (Kracaw) Brown Kroeber, a writer, chiefly of children's books. The bond of empathy and respect that existed between Alfred L. Kroeber and the Amerindians he studied was dramatized in his friendship with Ishi, the last remaining wild Indian in North America and the subject of Theodora Kroeber's ethnological classic *Ishi in Two Worlds* (1961). Ursula K. Le Guin has two older brothers, Theodore Charles and Karl, and an older half-brother, Clifton, from her mother's previous marriage to Clifton Spencer Brown, who died in 1923. After the death of Alfred L. Kroeber, Theodora K. Kroeber married John Quinn, in 1968; she died in 1979.

A self-described "intellectual born and bred," Ursula K. Le Guin grew up in an academic environment that imbued her with an awareness of and respect for the cultural diversity of the human family. She was introduced to the tradition of fantasy through her father's retelling of Indian legends, her reading of the fairy tales of Peter Christian Asbjørnsen, the Norwegian folklorist, and the children's stories of Padraic Colum, the Irish-American Celtic revivalist, among other first-rate versions of myth and legend. The decisive moment in that introduction came when, at about the age of twelve, she picked Lord Dunsany's *A Dreamer's Tales* off a living-room bookshelf and began to read, "Toldees, Mondath, Arizim, these are the Inner Lands. . . . " She recalls that moment of "revelation" in her autobiographical essay "A Citizen of Mondath," which is included in her nonfiction collection *The Language of the Night* (Putnam's, 1979): "What I hadn't realized, I guess, is that people were still making up myths. One made up stories oneself, of course; but here was a grownup doing it, for grownups, without a single apology to common sense, without an explanation, just dropping us straight into the Inner Lands. . . . I had discovered my native country." Another influence on her development was her discovery of the *Tao Te Ching* of Lao Tsu, the Chinese philosopher whose "way" was open and intuitive, radically inimical to the ideological, pragmatic, manipulative approach to the cosmic order. Other influences over the years have ranged from the English Romantic poets to Italo Calvino, the contemporary Italian fantasy novelist, and Stanislaw Lem, the contemporary Polish "open universe" science fiction writer.

Ursula K. Le Guin began writing stories when she was nine. At eleven, she submitted one to *Amazing Stories*, and its rejection discouraged her from aiming for publication for a full ten years. Around the time she graduated from high school she stopped reading science fiction magazines because they "seemed to be all about hardware and soldiers" and she was "busy with Tolstoy and things," as she recounts in "A Citizen of Mondath." At Radcliffe College in Cambridge, Massachusetts she studied French and Italian, specializing in Renaissance literature and taking her B.A. degree, with Phi Beta Kappa key, in 1951. In 1952 she earned an M.A. degree at Columbia University (with a thesis on "Ideas of Death in Ronsard's Poetry") and began work on a Ph.D. The following year she received a Fulbright grant to spend a year in France researching her doctoral dissertation, on the poet Jean Lemaire de Belges. En route to France, she met Le Guin, and they were married in Paris on December 25, 1953. Following her marriage, she cut short her doctoral program and keeping in step with her husband's academic itinerary, taught French at Mercer University in Macon, Georgia in 1954 and at the University of Idaho in 1956. In 1959 the Le Guins settled in Portland, Oregon, where Charles Le Guin teaches history at Portland State University.

Meanwhile, Mrs. Le Guin had never stopped writing. Much of her early work was poetry, some of which was published in little magazines. In the ten years beginning with 1951 she wrote five unpublished novels, one set in contemporary San Francisco and four in Orsinia, an imaginary though nonfantastic Central European country, which was also the setting for some of the better short stories she was writing. One of the short stories, "An die Musik," was published in *Western Humanities Review* (Summer 1961). Several publishers rejected the novels, on the ground that the material seemed "remote." "It *was* remote," the author observes in "A Citizen of Mondath." "It was meant to be. Searching for a technique of distancing, I had come on this one. Unfortunately, it was not a technique used by anybody else at the moment, it was not fashionable, it did not fit into any of the categories."

Mrs. Le Guin finally found her category in science fiction, which she resumed reading in 1960 and in which the stories of Cordwainer Smith (the pseudonym of Paul Linebarger) persuaded her that sophisticated writing "can be done" in the genre. When first trying her hand at science fiction, she knew as yet too little science to use it as a framework, and so wrote what she describes as "fairy tales decked out in space suits." The tales were first published by Cele Goldsmith Lalli, the editor of *Fantastic Stories and Imagination*. The first to appear, in September 1962, was "April In Paris," an agreeable time-travel story, more fantasy than science fiction, in which black magic romantically unites four lonely people from different eras. The second was "The Masters" (February 1963), her first genuine science fiction story, set in a post-catastrophic world where science is proscribed because of the havoc it has wrought; its heroes are two defiant adventurers brought to inquisitorial justice for secretly studying mathematics. The third was "Darkness Box" (November 1963), about a king who vainly tries to halt time, change, and mortality by shutting darkness into a box and throwing it in the sea. The fourth, "The Word of Unbinding" (January 1964), was, along with a later story, "The Rule of Names," the prelude to the Earthsea trilogy. The fifth, published in *Amazing Fact and Science Fiction Stories* (also edited by Cele Goldsmith Lalli) in September 1964, was "The Dowry of Angyar," later retitled "Semley's Necklace," the first of her Hainish stories.

Based partly on the Norse Odin myths, the Hainish cycle covers approximately 2,500 years of future history beginning about 350 years from now. An original race from the planet Hain colonizes a League of All Worlds, seeding other habitable planets in our galaxy, including Earth, with human life. In the dark age following a galactic war the several far-flung humanoid settlements, varying enormously in culture and, in some instances, in biology, forget their common origin and have to struggle to recognize one another as human. All of the Hainish stories take place long after the war, when contact is gradually being reestablished. In *Rocannon's World* (Ace Books, 1964) the hero is Gaveral Rocannon, an interstellar ethnologist marooned on the primitive planet Fomalhaut II whose fearlessness in adapting to the ways of its five sentient races is rewarded with the gift of telepathy, or "mindspeech." Telepathy is in common use in the setting of *Planet of Exile* (Ace Books, 1966), some 1,000 years later on Gamma Draconis III, where a colony of "civilized" Terrans, or Earth men, look upon the native Tevarians as savages but ultimately unite with them in common defense against a race of marauding nomads, the Gall; the military alliance culminates in a mutual cultural and genetic adaptation. The setting of the third Hainish novel, *City of Illusions* (Ace Books, 1967) is an Earth subjugated by the Shing, evil invaders who have turned mindspeech into "mindlying." The hero is Falk, an amnesiac messenger from Gamma Draconis III who, after remembering his true identity, joins it to his new, Earthly persona and, thus balancing the two sides of his personality, is able to detect mindlying and destroy the Shing.

Her short story "Winter's King" provided the seed for Ursula K. Le Guin's *The Left Hand of Darkness* (Ace Books, 1969), the crowning achievement of the Hainish series, marking the author's attainment of a full measure of complexity, characterization, and ingenuity. She has described the novel as, in part, a feminist "thought experiment," exploring what would happen in a society free of sexual role-playing, although her main concern was not with sexuality but with fidelity and betrayal. Its protagonist is Genly Ai, an envoy of the Ekumen of Known Worlds (the sophisticated commercial-cultural-mystical successor to the imperialistic League of All Worlds), who is on a recruiting mission on the glacial planet Gethen (also called "Winter"), whose inhabitants are androgynous, sexually neuter except during their oestrus cycle, when they can mate either as men or women. Genly Ai's political quest turns into a personal odyssey, in which he is changed by the Gethenian freedom from gender stereotyping, by the social and psychological ramifications of that liberation, and by his loving relationship with Estaven, an exile from both of the opposing societies on Gethen. *The Left Hand of Darkness* won both the Nebula Award of the Science Fiction Writers of America and the Hugo Award of the World Science Fiction Convention.

Also fitting into the Hainish series were the anthologized "green world" novellas *Vaster than Empires and More Slow* (1971) and the Hugo-winning *The Word for World Is Forest* (1972; separate book publication, Berkley, 1976). In the former, Osden, a misanthropic interplanetary explorer with "wide-range bioempathic receptivity" finally finds the love of his life in the sentient vegetation of an Edenic planet. *The Word for World Is Forest* was inspired in part by the author's readings in sleep and dream research and in part by her revulsion at the Vietnam war, against which she was an activist. In the novella, an expedition from Earth (which has been reduced to a concrete desert) goes to the planet Athshe, where it finds an "inferior" tiny, green-skinned people (dubbed "creechies" by the invaders) who live symbiotically with their ecology and whose men are responsible for "thinking"—a combination of waking consciousness and dreaming—while the women administer tribal activities. Enslaved and forced to take part in the destruction of their planet, and disrupted in their therapeutic dreaming, the peaceful Athsheans are driven to violence and the brink of insanity.

Mrs. Le Guin was less overtly didactic in another story concerned with dreams, the grimly humorous novel *The Lathe of Heaven* (Scribner's, 1971). In that psychomyth, Dr. William Haber, a government-affiliated psychiatrist in Portland, Oregon is assigned to the case of George Orr, an effective (in the full sense of the word) dreamer who cannot bear his dreams coming true because of his Taoist conviction that trying to change the cosmic order is foolhardy. Dr. Haber, on the other hand, is a manipulator, who seeks to use the power of his patient to dream alternate reality structures for the purpose of "improving" the world—with disastrous results. Although the author seemed content with it, a television film of *The Lathe of Heaven*, produced by the Public Broadcasting Service in 1980, slighted the Taoism of the novel.

The Hainish cycle ended, at least temporarily, with the political novel *The Dispossessed: An Ambiguous Utopia* (Harper, 1974) which won both the Hugo and the Nebula for the best science fiction novel of 1974, and with the related short story "The Day Before the Revolution," which won the Nebula for best short story of 1974. The novel is set on Anarres, a barren planet where anarchist settlers have established a less than perfect egalitarian community, and on Urras, the rich, spoiled sister planet from which the settlers emigrated 170 years earlier, a planet similar to our world in its differing political systems. The protagonist is Shevek, a brilliant physicist (inspired partly by Robert Oppenheimer) who grew up on Anarres but whose freewheeling genius is stymied there. Ambivalent, he moves to Urras and then, finally, back to Annares. Avoiding the implausibility and didacticism of most utopian novels, Mrs. Le Guin created in Shevek a fully rounded cynic; in Anarres a believable community, with hierarchical bureaucracy, gender chauvinism, and personal pride obstructing the anarchist ideal; and in Urras societies that are not thoroughly evil. "The contrasting worlds on Anarres and Urras have been realized with painstaking intelligence," Helen Rogan observed in *Time* (August 5, 1974). "Le Guin's characters, especially Shevek and his family, are complex and haunting, and her writing is remarkable for its sinewy grace."

Written for older children but capable of providing enjoyment for all age groups, *The Earthsea Trilogy* is probably Mrs. Le Guin's greatest achievement, and it is reportedly so regarded by its author. Fundamental to the trilogy are the rules of magic prevailing in the Earthsea Archipelago, especially the rule of names, which is drawn from Sir James George Frazier's *The Golden Bough:* true names identify inner realities, and knowledge of them gives to those persons who are adept power over the realities. The first volume in the trilogy, *The Wizard of Earthsea* (Parnassus Press, 1968), relates the coming of age of the young wizard Ged, an apprenticeship in which he learns to control his "shadow," with its pride, temper, fear, jealousy, hatred, and other flaws of character, so that he may use his magical powers for good without endangering himself or others.

The second volume in the trilogy is *The Tombs of Atuan* (Atheneum, 1971), a Newbery Honor Book. That novel, highly sexual in its symbolism, chronicles the descent of Ged into the underworld to rescue Arha, a young priestess consecrated to the service of ancient dark powers called "the Nameless Ones." The last volume, which won the National Book Award for children's literature, is *The Farthest Shore* (Atheneum, 1972). In it, Ged, now an old archmagus, embarks on his greatest adventure of all, a confrontation with death, or, in Le Guin's words, "a coming of age again, but in a larger context." Bringing the epic full circle, he makes a young apprentice his heir in magic as he himself retreats into a final state of contemplation. In confronting in turn his shadow, his anima, or feminine archetype, and death, Ged has made the Jungian journey to integration of personality necessary for any person who would be whole.

The only fantasy in Ursula K. Le Guin's novella about a contemporary teenage friendship, *Very Far Away and Anywhere Else* (Atheneum, 1976), is in the minds of its protagonists, Paul and Natalie, sensitive young people who give each other the strength to resist pressures to conform. In contrast, the real present-day American small-town world of *The Beginning Place* (Harper, 1980), in which two young people make the difficult passage from adolescent to adult sexuality together, blends into a dreamlike "twilight land." *The Water Is Wide* (Pendragon Press, 1976) is a brief allegory about death, and *Leese Webster* (Atheneum, 1979) is a children's book about an aesthetic spider who likes to spin artistic webs. The science fiction novella *The Eye of the Heron* (included in Virginia Kidd's anthology *Millennial Women*, published by Delacorte in 1978 and issued as an independent volume by Harper & Row in 1983), is concerned with the odds against pacifism and nonviolent resistance in a violent society, and it carries forward the exploration of the feminist viewpoint begun in *The Left Hand of Darkness* and *The Dispossessed*. In *Malafrena* (Putnam's, 1979), an historical romance set in the mythical Central European country of Orsinia in the decade 1820-30, when young European visionaries dreamed of revolution against reactionary governments, a Byronic hero struggles with the dilemma of freedom versus commitment.

Short stories by Ursula K. Le Guin were brought together in *Orsinian Tales* (Harper, 1976), *The Winds' Twelve Quarters* (Harper, 1975), and *The Compass Rose* (Harper, 1982). The symbolic landscapes of Mrs. Le Guin's more poetic prose lose some of their effectiveness when she renders them spare and direct in her verse, which has been collected in two volumes: *Wild Angels*, (Capra Press, 1975), and *Hard Words* (Harper, 1981). In addition to her own writing, Ursula K. Le Guin has edited three anthologies of science fiction.

Charles and Ursula K. Le Guin, who have three grown children—Elizabeth, Caroline, and Theodore—live in a roomy old frame house on the banks of the Willamette River in Portland. The author is a tall, slender woman with dark hair, large dark eyes, a warm manner, and, as Harlan Ellison has noted, an "elegance and style" inherited from her mother. Outside of reading, her chief recreations are listening to music, especially Beethoven and Schubert, and visiting art museums or perusing art books. Her favorite artist is Joseph Mallord William Turner, the English landscape painter.

Ursula K. Le Guin has taught writing workshops at Portland State University and the University of Washington, among other universities. Consonant with her antiwar activism in the 1960's, she worked in the Portland area in the Presidential campaigns of Democratic candidates Eugene McCarthy and George McGovern. Rejecting categorization as a liberal (which she regards as "a smear word . . . mere newspeak"), she cheerfully accepts "Lenin's anathema" as a suitable description of her political position: "I am a petty bourgeois anarchist, and an internal emigrée." In philosophy and religion, she has described herself as "an unconsistent Taoist and a consistent unChristian."

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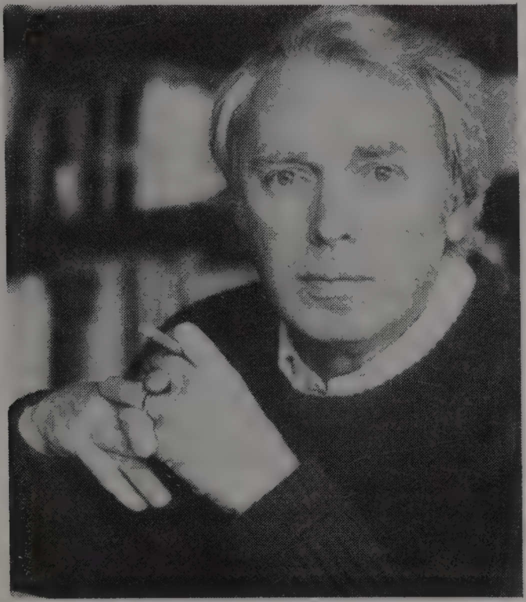

Leonard, Hugh

Nov. 9, 1926- Irish playwright. Address: b. c/o Harvey Unna, 14 Beaumont Mews, Marylebone High St., London W1N 4HE, England; h. "Theros," Coliemore Rd., Dalkey, County Dublin, Ireland

The most prolific and commercially successful playwright in what has been called the "renaissance" of the modern Irish theatre is Hugh Leonard, the author of the Tony Award-winning *Da* and a score of other stage plays, as well as dozens of original works and adaptations for television and several screenplays. Leonard's works have many of the traits traditionally associated with Irish drama, such as sparkling dialogue, deft characterization, and a bubbling sense of humor overlaying an essentially tragic view of life, and their themes, too, are often classically Irish. But unlike most of his contemporaries, Leonard rarely politicizes, and he seldom writes about Irish nationalism. Leonard believes that the primary purpose of drama is to entertain, and although he often chooses "weighty" themes, he usually treats them in terms of what he has called "serious comedy." "I think that basically I am that unfashionable thing: an optimist," he told Cynthia H. Rogers and Jean W. Ross, who interviewed him for *Contemporary Authors*. "My work says that life may be bad, but we can change it by changing ourselves."

Hugh Leonard is the pen name of John Keyes Byrne, who was born on November 9, 1926 in Dublin, Ireland, the son of Annie Byrne and a father he never knew. He was adopted when he was just twelve days old by Nicholas Keyes, a gardener, and his wife, the former Margaret Doyle. Reared in Dalkey, a seaside resort a few miles from Dublin, Leonard attended the Loreto Convent School and the Harold Boys' School in his hometown before enrolling, in 1941, at Presentation College, a Roman Catholic school in Glasthule, on a four-year scholarship.

After leaving school in 1945, Leonard worked briefly in a film rental office, then took a job as a clerical assistant with the Irish Land Commission. In his spare time, he took part in the productions of the Commission's amateur dramatic society, first as an actor and director, and eventually as a playwright. Two of his early works, *The Italian Road* and *Nightingale in the Branches*, were performed by the society in the mid-1950's. Emboldened by his local success, Leonard decided to send some of his plays to the renowned Abbey Theatre repertory company in Dublin. Hoping to change his luck after the Abbey Theatre rejected his first script, the playwright submitted the second, *The Big Birthday*, under the name—Hugh Leonard—of the protagonist in *The Italian Road*. *The Big Birthday* was accepted and subsequently staged by the Abbey Theatre in January 1956. From then on Leonard has felt compelled to stick to the name that brought him his first professional sale even though he "loathes" it. As he told Tom Topor in an interview for the New York *Post* (May 9, 1978), "It's an awful Protestant name, really."

In 1957 the Abbey Theatre produced Leonard's play *A Leap in the Dark*, and the following year, the Globe Theatre in Dublin staged *Madigan's*

Lock, a fanciful comedy about two old codgers making plans to leave Ireland for a magical land where stout flows freely. By 1959 Leonard felt confident enough in his future as a writer to resign from his job at the Land Commission. Over the next few years, he wrote several television and radio plays, and in 1960 he began a long association with the Dublin Theatre Festival with the production of his *A Walk on the Water*, an exploration of the influence of one man on the lives of five of his friends. The drama, which was hailed by a critic for the London *Observer* (September 25, 1960) as "by far the most interesting and intelligent play to emerge from the festival," brought Leonard an offer of a job as a script editor from Granada Television Ltd. in Manchester, England.

Eager for some practical training in television dramatic production, Leonard accepted, and for the next two years worked behind the scenes on dozens of Granada's series and specials. He also wrote a number of teleplays, including the trilogy *The Irish Plays*, and several stage plays, among them *The Passion of Peter McGinty* and *Stephen D*, an adaptation of James Joyce's *Stephen Hero* and *A Portrait of the Artist as a Young Man*, which were produced for the Dublin Theatre Festival in, respectively, 1961 and 1962. Well received in Dublin, *Stephen D* subsequently enjoyed respectable runs in London's West End, in 1963, at the Olney Theatre in Olney, Maryland, in 1966, and Off Broadway, at the East 74th Street Theatre in New York City, in 1967. Most American critics appreciated Leonard's adaptation of Joyce's novels, but few were as generous in their praise as Richard Watts Jr., who reviewed the play for the New York *Post* (October 7, 1967). To him, *Stephen D* was more than "just a worthy experiment" in transferring Joyce from the page to the stage. It was "a fine and moving dramatic work in its own right. . . . It represents an appreciation of the author and an ability to present him faithfully in effective stage terms that is a definite creative act."

Encouraged by the favorable reaction to *Stephen D*, Leonard moved to London in 1963 to work as a free-lance television writer specializing in adaptations of literary classics. Over the next ten years he wrote scripts for televised versions of novels and short stories by Charles Dickens (*Great Expectations*, *Nicholas Nickleby*, and *Dombey and Son*), Emily Brontë (*Wuthering Heights*), Sir Arthur Conan Doyle ("A Study in Scarlet" and "The Hound of the Baskervilles"), Wilkie Collins (*The Moonstone*), Gustave Flaubert (*A Sentimental Education*), and Fyodor Dostoyevsky (*The Possessed*). He also adapted works by W. Somerset Maugham, H. E. Bates, Guy de Maupassant, Georges Simenon, and Sean O'Faolain. Among his other television credits are more than a dozen original plays, including *Silent Song*, which won, in 1967, the Italia Prize from the International Concourse for Radio and Television and an award of merit from the Writers Guild of Great Britain, and the successful 1970-71 comedy series *Me Mammy*, starring Milo O'Shea as a put-upon Irish businessman caught between his domineering, fanatically religious mother and his frustrated English girl friend.

But if television provided a livelihood for Leonard, the theatre remained his first love, and he continued to write at least one play a year specifically for stage performance. Two of his stage plays—*Dublin One*, an adaptation of several stories from Joyce's *Dubliners*, and the psychological thriller *The Poker Session*—were introduced at the Dublin Theatre Festival in 1963. In *The Poker Session*, a former mental patient turns a poker game with his family and friends into an inquisition that exposes those responsible for his breakdown. *The Poker Session* was subsequently produced at the Globe Theatre in London in 1964 and at the Martinique Theatre, Off Broadway, in 1967. Most New York critics were unimpressed, and the play closed after only sixteen performances. Other works of Leonard's that were staged at the Dublin Theatre Festival in the mid-1960's were *The Family Way*; *The Late Arrival of the Incoming Aircraft*, a reworking of his teleplay of the same title; *The Saints Go Cycling In*, an adaptation of Flann O'Brien's novel *The Dalkey Archive*; *The Quick*, a one-act comedy about an advertising man's futile attempt to hold on to his straying wife that was presented on a double bill with the playwright's dramatization of Joyce's short story "The Dead"; and *Mick and Nick*.

In *Mick and Nick*, which he later retitled *All the Nice People*, Leonard examined the paralyzing constraints of a traditional middle-class Irish upbringing on an idealistic young woman. The play also makes a devastating attack on the unwelcome side effects of Ireland's growing prosperity: bourgeois conventionalism, greed, pretension, and hypocrisy. Leonard's condemnation of the "new Ireland" reached an apotheosis in 1971, with the production of *The Patrick Pearse Motel*, a bawdy social satire that is also an indictment of the newly rich Irish businessmen who exploit their country's history and culture for private gain, and a classic bedroom farce in the manner of Jacques Feydeau.

Equally caustic was *The Au Pair Man*, a comical allegory about the relationship between England and Ireland. Set in an old manor house that represents Britain's disintegrating empire, the play concerns an encounter between the owner of the house, a poverty-stricken English dowager, and the gauche Irish debt collector sent to repossess a room divider, symbolizing England's longstanding domination of Ireland. The young man is gradually seduced by the imperious attitude and gracious manners of the old lady, and decides to stay on as an unpaid servant. Following its world premiere at the Dublin Theatre Festival in 1968, *The Au Pair Man* moved on to London, where most of the critics sided with Michael Billington, who found Leonard's analysis of Britain's problems to be "oversimplified" and his satire "slightly toothless." Their New York counterparts reacted similarly when the New York Shakespeare Festival staged the play at the Vivian Beaumont Theater in 1973, with Julie Harris in the leading role.

In 1970, shortly after the Irish government passed a law exempting writers and artists who live and work in Ireland from payment of income tax, Leonard returned to his hometown. Since he was no longer financially dependent on his television work, he was free to concentrate on the theatre. Since then, he has written, on the average, only one or two television pieces a year, among them *White Walls and Olive Green Carpets* (1971), *The Virgins* (1972), *The Higgler* (1973), *The Last Campaign* (1978), and *The Ring and the Rose* (1978), the serializations *Strumpet City* (1979) and *The Little World of Don Camillo* (1980), and new adaptations of *Nicholas Nickleby* (1977) and *Wuthering Heights* (1978).

Leonard's return to Ireland may have contributed to the discernible shift in focus in his plays from biting social satire to introspective explorations of the themes of unfulfilled expectations, the pain of exile, and the stranglehold of the past on the present. The first of these plays, *Da* (the word is the Irish diminutive for "Dad"), is his greatest success to date. *Da* was conceived in 1972, while Leonard was overseeing rehearsals for the Olney Theatre production of *The Patrick Pearse Motel.* One evening, Leonard regaled John McGiver and several other actors with stories about his father, and someone wondered aloud if there might be a play in them. Six months later, when Leonard sat down to write the play and realized, to his dismay, that he would have to be in it, he almost shelved the project, but he eventually conquered his initial reluctance about "putting [himself] on stage."

Although Leonard admittedly took a few liberties with the facts, *Da* is unashamedly autobiographical. It opens with Charlie Tynan, a moderately successful, London-based playwright, returning to his boyhood home in Ireland for the funeral of his stepfather. In the process of burying his adoptive father and disposing of the old man's few personal belongings, Charlie hopes to exorcise his past, but as he sits at the kitchen table, sifting through yellowing letters and photographs, his father's ghost suddenly appears. The rest of the play ranges freely between past and present, and other ghosts appear, including Charlie himself, as a teenager. As Charlie relives his youth, he comes to understand that his meddlesome and platitudinous father was a lovable individual despite his faults, and that the past—the "old life," to use Leonard's term—can never be cast aside.

Da was given its world premiere at the Olney Theatre in August 1973, with John McGiver in the title role. A few months later, it played to full houses at the Dublin Theatre Festival, and the following summer, it was a hit in Chicago, Illinois. Its immediate popularity notwithstanding, it was three more years before *Da* was produced in London, and four years before it opened at the Off-Broadway Hudson Guild Theater, on March 12, 1978. That production established Leonard's reputation as a playwright. Starring Barnard Hughes as Da and Brian Murray as Charlie Tynan, *Da* was hailed by Clive Barnes of the New York *Post* (March 13, 1978) as "the best Irish play I have encountered since O'Casey." Joining in the applause, Richard Eder wrote in the New York *Times* (March 14, 1978), that "like its central character," the play was "loquacious, exasperating, persistent and finally not far from irresistible." "At first glance," he went on, "it is a sentimental comedy, but the sentiment is fortified with brains and bones, and the comedy is a clear-running delight." On May 1, 1978 the production moved to the Morosco Theatre on Broadway, where it settled down for a long run. Besides taking the Tony and virtually every other major award as the best new play of the season, *Da* also won Tonys for best director, best actor and best supporting actor.

Leonard's next effort was *Summer*, which he considers to be his best play. A low-keyed, naturalistic work about three married couples who meet for a picnic on a hillside near Dublin in 1968 and again in 1974, it is a study of marital discontent, shifting relationships, and the disillusionment that comes with middle age. Each of the characters copes with personal unfulfillment in a different way: one of the men devotes himself to making money; his frustrated wife has an affair with a habitual philanderer; another of the women becomes fanatically religious. *Summer* had its premiere at the Olney Theatre in 1974, and it was soon staged in Dublin, Washington, D.C., and Chicago, but, like *Da*, it was slow to find a New York producer. *Summer* finally opened at the Hudson Guild Theatre on September 28, 1980 to mixed notices. To the New York *Post*'s Clive Barnes, an admirer of Leonard's work, it was "a lovely dark dream of a play." Edith Oliver, the Off Broadway drama critic for the *New Yorker* and Douglas Watt of the New York *Daily News* were among those reviewers who concurred, but the majority had some reservations. While they had nothing but praise for Leonard's precise, witty dialogue and for the brilliant ensemble acting, they felt that, at bottom, *Summer* was sentimental, obvious, and, in Walter Kerr's words, "emotionally monotonous."

Throughout the mid-1970's Leonard's name was prominent on the list of playwrights whose newest works were presented at the annual Dublin Theatre Festival. His contributions include *Liam Liar*, an adaptation of Keith Waterhouse and Willis Hall's play *Billy Liar*, and *Irishmen*, a trilogy of short plays that included an uncharacteristic one-act, *Nothing Personal*, about the political strife in Northern Ireland. Another new piece, *Some of My Best Friends Are Husbands*, a comedy based on a play by Eugène Maria Labiche, the nineteenth-century French dramatist, was first produced in London in 1976. That year Leonard became the literary editor of the Abbey Theatre, a position he held until 1977. During his tenure, the Abbey gave the world premiere of his *Time Was*, a fantasy about time travel. Since 1978 Leonard has been the program director of the Dublin Theatre Festival.

In his next major work, Leonard returned to the more serious themes of *Da* and *Summer*. *A Life* picks up the story of Desmond Drumm, the joyless, self-righteous civil servant who was a secondary character in *Da*. Told that he is dying of cancer, Drumm reexamines his sterile life in a series of flashbacks, adding up the "debits and credits" with mounting sadness and regret. First produced at the Abbey Theatre in 1979, *A Life*, with Roy Dotrice as Drumm, opened at the Morosco Theatre on Broadway on November 2, 1980. The critical consensus among New York reviewers was that the central character was far more interesting and fully developed than the play as a whole. As Frank Rich observed in the New York *Times*, "For all his gifts of language and characterization, Mr. Leonard can be cavalier when it comes to the finer points of dramaturgy." Nevertheless, *A Life* was nominated for a Tony award as the best play of the 1980-81 season.

Besides the works mentioned above, Leonard is the author of screenplays for half a dozen motion pictures, including *Great Catherine* (Warner Brothers, 1968), a slapstick comedy about Catherine the Great based on a one-act farce by George Bernard Shaw, the tearjerker *Interlude* (Columbia, 1968), and *Percy* (MGM, 1971), a sex comedy based on a novel by Raymond Hitchcock. Leonard also contributes drama reviews to *Plays & Players* and a regular weekly column to the Dublin *Sunday Independent*. Some of his essays have been published by Tansy Books in *Leonard's Last Book* (1978) and *A Peculiar People* (1979).

In 1979 André Deutsch published *Home Before Night*, Leonard's affecting memoir of his boyhood. (Atheneum published an American edition of the book the following year.) Interweaving adult recollections with a third-person, child's-eye view of painful or humiliating experiences, Leonard gave his narrative an uncommon immediacy, and his playwright's technical skills served him well. *Home Before Night* "throbs" with language, to use William Trevor's word, and as Irving Wardle observed in *Books & Bookmen* (March 1980), "character after character is fixed with [a] kind of impressionistic clarity." *Home Before Night* is "a consignment of precious material; the primal honeycomb on which an artist feeds all his life, and usually guards in jealous privacy," Wardle continued. "This is one of the rare occasions when a writer has chosen to share it out."

Hugh Leonard is a slender man with "mournful" pale blue eyes and an unruly thatch of white hair. An amiable raconteur, he regularly drops in at the local pub for a pint and an hour or two of conversation. His other amusements are chess, gastronomy, river cruising, and driving his Porsche. He and his wife, the former Paule Jacquet, whom he married on May 28, 1955, live in a rambling, seaside house in Dalkey, Ireland. They have one daughter, Danielle. Despite his productivity, Leonard describes himself as a "laborious" writer, a "slogger." He writes for four hours in the afternoon and for another four in the early morning, so that he never has to get up before 11:15 in the morning.

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Lynd, Staughton (Craig)

Nov. 22, 1929- Lawyer; author; educator; social activist. Address: b. c/o Legal Services Corp., 733 Fifteenth St. NW., Washington, D.C. 20005

Unlike the many social rebels of the 1960's who have long since abandoned political activity, Staughton Lynd, the radical lawyer, writer and activist, and former professor of history, has remained remarkably committed to his vision of sweeping social change and to his political outlook based on the twin foundations of pacifism and democratic socialism. Lynd became a leading spokesman of the so-called New Left in 1966, after he and two other men made a trip to North Vietnam that violated United States travel restrictions. Throughout the late 1960's he worked tirelessly for the antiwar movement, writing for leftist magazines, speaking throughout the country and abroad, and engaging in nonviolent civil disobedience actions that resulted in his arrest several times.

But Lynd eventually grew disillusioned with the movement's growing violence and sectarianism, and since his radical stance had apparently caused him to lose his assistant professorship at Yale and had made it difficult to find a job elsewhere in academia, he became a lawyer. Since 1976 he has worked in Youngstown, Ohio, currently for the federal Legal Services Corporation, and has focused his legal work on the problems of rank-and-file union members in the steel industry. Lynd has written or edited nearly a dozen books ranging from scholarly works such as *Class Conflict, Slavery, and the United States Constitution* (Bobbs-Merrill, 1968) to reportage such as *The Other Side*, which he wrote with Tom Hayden (New American Library, 1967), to collections of political documents such as *Nonviolence In America: A Documentary History* (Bobbs-Merrill, 1966).

Staughton Craig Lynd was born in Philadelphia, Pennsylvania on November 22, 1929 into a family of Quaker intellectuals headed by Robert Staughton Lynd and Helen Merrell Lynd. Robert Lynd, who originally wanted to be a clergyman, edited *Publishers Weekly* from 1914 to 1918 before turning to sociology. In 1931 he became a professor of sociology on the graduate faculty of Columbia University, a post he held until he retired in 1960. Also a sociologist, Helen Merrell Lynd was a professor at Sarah Lawrence College in Bronxville, New York from 1929 to 1964. The Lynds collaborated on a classic of American sociology, *Middletown: A Study in Contemporary American Culture* (1929), the first in-depth and objective sociological examination of an American city, in this instance, Muncie, Indiana. A sequel, *Middletown in Transition*, appeared in 1937. Robert Lynd also wrote *Knowledge for What?* (1939), an inquiry into the mission of social scientists in society at large; Helen Merrell Lynd's other books include *On Shame and the Search for Identity* (1958), *England in the Eighteen-Eighties* (1945), and *Towards Discovery* (1965).

Staughton Lynd was educated at the Ethical Culture School in Manhattan and at Fieldston School in the Bronx. While attending Harvard College on a Harvard Club scholarship, he was a member of the John Reed Club and briefly belonged to two Trotskyite factions. After graduating in 1951, he studied urban planning at Harvard and at the University of Chicago. In 1953 he was inducted into the United States Army; he had registered as a conscientious objector but accepted noncombatant status because he did not like the idea of avoiding the army altogether while other young Americans were dying in the Korean War. Disagreeing with the law that conscientious objectors must be motivated by belief in a Supreme Being, he based his claim on the "reverence for life" philosophy espoused by Albert Schweitzer. Once he was in the army, however, he received a letter from the Adjutant General informing him of investigations concerning his leftist past, and in the spring of 1954 Lynd and about 100 other political suspects were given discharges as "undesirables." "Shell-shocked" by the experience, as he later put it, he moved with his wife, the former Alice Niles, to the Macedonia Cooperative Community, a Quaker-oriented experiment in communal living in remote northeast Georgia, and the Lynds spent three years there.

In 1957 the couple left Macedonia, and after living for six months in another cooperative community in Glen Garden, New Jersey, Staughton Lynd took a job, in 1958, at the University Settlement House on New York's Lower East Side, organizing tenants and doing other community work. In the meantime, one of the men discharged from the Army on political grounds had taken his case to the Supreme Court, which ruled that all of the men must be given honorable discharges. That made Lynd eligible for the G.I. Bill, and after spending a year at the University Settlement House he decided to return to college. In 1959 he entered graduate school at Columbia University, and in 1962 he earned his doctorate in American history, after submitting a dissertation on New York State during the Revolutionary War. From 1961 to 1964 he taught history at Spelman College in Atlanta, a school for black women, where he took part in some of the early phases of the civil rights movement. In the summer of 1964 Lynd headed the Freedom Schools project in Mississippi for the Council of Federated Organizations.

During those years Lynd began the outpouring of articles, books, and manifestos that he was to continue throughout the 1960's. Beginning in 1960, he often wrote for such journals of opinion as *Commentary*, *The Nation*, and *The New Republic* on history, civil rights, urban renewal, and other subjects. In 1963 *Studies on the Left* published Lynd's article, "Socialism: The Forbidden World," in which he argued that the civil rights movement and other social reform movements were in danger of becoming arid and irrelevant unless their proponents revived for discussion the theories of socialism that had fallen into disrepute under the blight of McCarthyism. Lynd also contributed to scholarly journals, and in 1962 Loyola University Press published his *Anti-Federalism in Dutchess County, New York: A Study of Democracy and Class Conflict in the Revolutionary Era.*

In 1964, when the American military buildup was beginning in Vietnam, Staughton Lynd was given a five-year appointment as an associate professor of history at Yale University, and he soon threw himself into the anti-war struggle. He was one of the main organizers of a march in Washington, D.C. on April 17, 1965 that drew thousands of protestors, and on August 9 he was splattered with red paint and then arrested as he and 350 other demonstrators threatened to invade the House of Representatives to urge adoption of a Declaration for Peace. In a letter to the New York *Times* on September 5 he urged the United States to negotiate with the National Liberation Front of Vietnam and agree to a phased withdrawal of American troops in exchange for free elections under international supervision.

But Lynd's real ascendancy to national prominence did not take place until December of 1965, when front-page headlines reported that he had traveled to North Vietnam with two other men: Herbert Aptheker, a historian and theoretician of the Communist Party, U.S.A., and Tom Hayden, one of the founders of Students for a Democratic Society. Lynd had agreed to go as a correspondent for the antiwar magazine *Viet Report,* and the three men left New York City on December 19, with the avowed purpose of learning the North Vietnamese terms for peace in hopes of promoting negotiations to end the war. A statement written by Lynd and Hayden and released to the press said, in part: "We have no assurance that we can add anything to American understanding of the other side's approach to peace. The recent bombing of Haiphong and the danger that this dreadful war may be further escalated, however, confirms us in the feeling that we should try." But the trip provoked a furor in the United States, partly because it violated a law prohibiting travel to restricted countries without State Department permission, an offense bearing possible penalties of a $5,000 fine and five years in prison.

After their ten-day visit to North Vietnam, Lynd, Hayden, and Aptheker returned to New York City on January 9, 1966. At an airport press conference Lynd revealed that North Vietnam's position was that before peace negotiations could begin, the United States must make "an unambiguous decision" to withdraw its troops from South Vietnam, but that apparently the Vietnamese would allow the United States "considerable freedom in choosing how to demonstrate by concrete steps that this decision had been made." He also relayed Hanoi's claim that the United States had not directly contacted North Vietnam regarding negotiations—a charge that the Johnson Administration denied. But Lynd pronounced himself basically optimistic about the possibilities for peace, arguing that the public positions of the Americans and Vietnamese were not far apart.

One result of Lynd's trip was that he immediately was recognized as a leading figure in the New Left, the motley movement of radical groups populated largely by young people that had sprung up during the 1960's, and found himself in great demand as a speaker because of his moral stand and impassioned oratory. But the trip had unpleasant repercussions as well. Lynd, Hayden, and Aptheker were denounced by conservatives as traitors, and by many other commentators as, at best, naîve bumblers. The attacks increased when it was revealed that Lynd, in Hanoi, had described American Vietnam policy as "immoral, illegal, and anti-democratic." On February 2 the State Department announced that the three men's passports would be revoked because they had violated travel restrictions, and three days later, when Lynd returned from a speaking engagement in London, his passport was stamped "Canceled." In March he filed suit to regain his passport on the grounds that its cancellation abridged his freedom of speech. Although a federal judge ruled against him in July, Lynd appealed, and on December 20, 1967 the United States Court of Appeals in Washington reversed the decision, declaring that the right to travel was guaranteed under the Fifth Amendment, and that the State Department could not withhold a passport simply because an individual would not promise to stay out of restricted areas.

But the most serious consequences of Lynd's expedition were those affecting his academic career. Many conservative Yale alumni were incensed by his activities, and though the university's president, Kingman Brewster, publicly defended Lynd's right to pursue political activity, he deplored his remarks in Hanoi. Not long after he returned from North Vietnam, Lynd announced that he had been granted a Morse Fellowship and a one-year leave from Yale to write a book on the origins of American radicalism, to begin in September 1966, but it was widely suspected that he would not return to Yale, and that proved to be the case. In May of 1967 he announced that his leave had been extended so that he could work for two years in the Chicago Organizing School, teaching community organizers. He also applied for academic positions in Chicago, and after being turned down by the University of Illinois (Chicago) and Northern Illinois University (De Kalb) with no reasons given, he was informed by the faculty and administration of Chicago State College that he had been hired as an associate professor of history for one year, pending routine approval by the Board of Governors of State Colleges and Universities. In July of 1967 Lynd moved his family to Chicago, only to have the Board vote two weeks later to deny his appointment on the grounds that his trip to Hanoi and his encouragement of civil disobedience went "beyond mere dissent." Lynd started to sue the Board of Governors of State Colleges and Universities for $264,000 ($14,000 in salary and $250,000 for past and future damage to his professional reputation), but after a storm of outrage from academics and representatives of the media, the Board reversed itself in October and gave Lynd the job.

In 1968 spokesmen for Yale University announced that Lynd would not be granted tenure, and he formally resigned his position on the faculty. When his contract at Chicago State College ran out, he became what he called "a teacher in the movement," giving courses at free schools and radical colleges, and devoting himself to antiwar work and to writing. Written in collaboration with Tom Hayden, his book *The Other Side* (New American Library, 1967), an account of their trip to Hanoi, was criticized by reviewers for being naive and one-sided.

Two books of historical scholarship by Staughton Lynd, both published in 1968, were widely reviewed and hailed as lasting contributions to American historiography. *Class Conflict, Slavery, and the United States Constitution* (Bobbs-Merrill), a collection of ten essays that Lynd had written during the preceding six years, was commended for its insight into how the clash of economic interest groups shaped local political battles during the period of the American Revolution and the establishment of the United States Constitution. Writing in the *New York Review of Books* (September 26, 1968), Eugene D. Genovese ranked Lynd with those young radical historians who reject the "vulgar Marxism" of their predecessors: "When, for example, he demonstrates, with impressive skill, how foreign policy considerations played a major role in the radical thinking of the lower classes, he begins to discuss class positions as a complex mixture of material interests, ideologies, and psychological attitudes, and implicitly comes close to replacing economic determinism with a sophisticated class analysis of historical change."

Except for a few dissenters, reviewers greeted the publication of Lynd's *Intellectual Origins of American Radicalism* (Pantheon) with such superlatives as "an extraordinary contribution," "a subtle and scholarly book," and "a major work in American intellectual history." It identifies the contribution of English radicals and Nonconformists to the ideological underpinnings of the American Revolution and explores the historical foundations of the American abolitionist movement and early instances of civil disobedience.

In explaining his objective, Lynd wrote: "The tradition I have attempted to describe made the following affirmations: that the proper foundation for government is a universal law of right and wrong self-evident to the intuitive common sense of every man; that freedom is a power of personal self-direction which no man can delegate to another; that the purpose of society is not the protection of property but fulfillment of the needs of living human beings; that good citizens have the right and duty, not only to overthrow incurably oppressive governments, but before that point is reached, to break particular oppressive laws; and that we owe our ultimate allegiance, not to this or that nation, but to the whole family of man."

Through the late 1960's and into the early 1970's Lynd continued his antiwar work and his attempts to build a viable leftist movement in the United States. He was arrested during the disturbances at the Democratic National Convention in Chicago on August 28, 1968, and later was convicted of interfering with the police and fined $500. In December 1969 he mounted an unusual insurgent candidacy for the elective post of president of the American Historical Association; though his overwhelming defeat by the official candidate at the organization's annual convention was a foregone conclusion, the younger radical historians effectively used Lynd's campaign to promote their ideas. Written in collaboration with Michael Ferber and published in 1971 by Beacon Press, Lynd's book *The Resistance* chronicled the history of American draft resistance and other anti-military movements during the 1960's. Lynd and Gar Alperovitz shared responsibility equally for *Strategy and Program: Two Essays Towards a New American Socialism* (Beacon, 1973). Based on his organizing work among the steelworkers of Gary, Indiana, Lynd's essay originally appeared in different form in *Liberation* (January 1971).

Gradually Lynd grew disillusioned with the increasingly violent and fractious New Left, and he also became frustrated in his attempts to work with steelworkers in towns like Gary, having discovered that his background and theirs were so different that he found communication difficult. He told Joseph Lelyveld of the New York *Times Magazine* (August 14, 1977) that he "found class a tough nut, even tougher than race." To put his talents at the service of the working people he wanted so much to help, he finally decided to become a labor lawyer. After graduating from the University of Chicago Law School in 1976, he moved to Niles, Ohio, near Youngstown because he had two friends who were activists in the United Steel Workers union local there. In the same year he was admitted to the Ohio bar.

At first Lynd worked for an established Youngstown law firm but, true to form, he soon became embroiled in controversy. The firm fired him in 1978, after he published a handbook called *Labor Law for the Rank and Filer* that encouraged workers to use the law against entrenched union leadership if the situation required it. He then joined the staff of the Legal Services Corporation, a quasi-official federal government agency established in the 1970's to provide financial support for legal aid in noncriminal proceedings to persons who cannot afford legal services. Since 1978 he has specialized in problems that arise in economically distressed communities like Youngstown, where major steel companies have shut down aging plants, throwing thousands out of work.

In 1980, for example, Lynd was one of the lawyers for a group of steelworkers and other residents called the Community Steel Corporation (CSC), which filed suit against United States Steel (USS) to prevent the giant company from disposing of its McDonald and Ohio works in Youngstown. CSC hoped to raise money to reopen the works, which had been closed in the spring of 1980, charging that USS's plan to sell part of its works to another company was actually an attempt to keep them out of CSC's hands, and therefore an antitrust violation. CSC lost the suit, however, except for the concession that three of its officers could serve on an advisory panel to explore ways to revive the mills. Lynd also served as general counsel to a coalition opposing the shutdown of the Youngstown Sheet and Tube Company's steel mill in Campbell, Ohio, and he represented steelworkers trying to prevent the closing of LTV Corporation's Brier Hill works.

In his writings on the steel industry, including his most recent book, *The Fight Against Shutdowns: Youngstown's Steel Mill Closings* (Singlejack Books, 1982), Lynd argues that the steel industry's troubles do not stem from unfair foreign competition, but from the fact that foreign steelmakers have built highly modernized plants, while American firms have not. The pattern in the United States, he claims, has been for steel companies to milk their plants for cash that they invest in other ventures, allowing the steel plants to decay and finally closing them on the grounds that they are too old to compete. Lynd suggests that if the steel companies refuse to rebuild the industry, perhaps the nation should consider a federal steel project. As he told an interviewer for *Newsweek* (January 17, 1983), "If you said, 'We should take over the steel industry,' that would seem sort of foreign, left wing. But if you say, 'Hey, we would like private enterprise to do it, but if they won't we ought to find another way,' that just seems like common sense. And it is."

Staughton Craig Lynd is a tall, broad-shouldered man whom a reporter for the New York *Times* (December 28, 1965) once described as "a donnish, gentle Quaker, who offers visitors Gallo sherry from a gallon jug, says 'jolly good' when he is pleased, and speaks in a high voice that drops a full octave when he pursues an argument." He lives with his wife, Alice, whom he married in 1951, in an apartment in Pittsburgh, where Alice is currently in law school; on weekends they return to their house in Niles, Ohio. They have three children. Alice Lynd is the editor or co-editor of books on conscientious objectors and labor organizers. A restless man, as evidenced by his wanderings through many jobs and causes, Lynd nevertheless feels that he has finally found what for him is the perfect calling. As he told Joseph Lelyveld, "Being a lawyer corresponds roughly to what I am. On the one hand I'm a smart cookie and, on the other hand, I'm a visceral activist. Being a lawyer makes it possible to come on in both ways."

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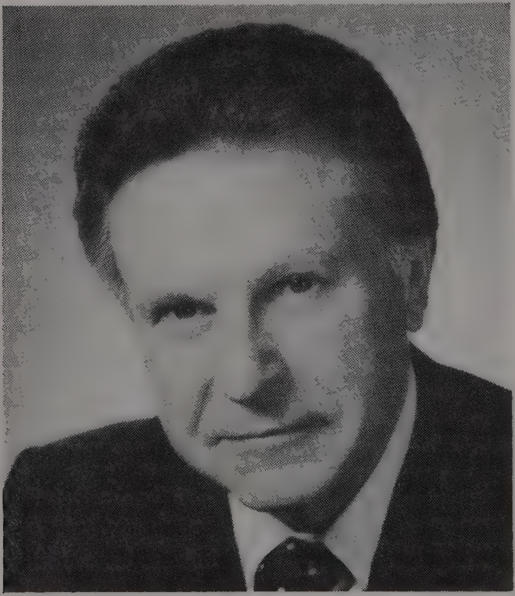

MacEachen, Allan J(oseph)

(mə-kek′ən)

July 6, 1921– Canadian Secretary of State for External Affairs. Address: b. House of Commons, Ottawa, Ontario, Canada; h. R.R. 1, Whycocomagh, Nova Scotia, Canada

Stepping down as Canada's Minister of Finance on September 10, 1982, Allan J. MacEachen assumed at his own request the portfolio of Secretary of State for External Affairs. The task of guiding his nation's economy through a perilous time of worldwide deep recession had proved thankless for MacEachen. His thirty-month tenure as Finance Minister may have jeopardized the once-strong prospect that as the second most powerful Cabinet member he would succeed Pierre Elliott Trudeau at the helm of the Liberal party. "The leaving of the portfolio is one of the happier events associated with it," MacEachen admitted. His transfer to External Affairs returned the Nova Scotian, who has served for almost three decades as a member of Parliament, to a post that he had held with distinction between 1974 and 1976. Since his new appointment MacEachen has participated in the signing of the United Nations Law of the Sea Convention, in whose formulation he played an important, early role during his former tenure at External Affairs. And, as chairman, he has presided over the recent Geneva meeting at which the eighty-eight members of the General Agreement on Tariffs and Trade (GATT), despite bitter quarrels over the current practices of their respective countries, reaffirmed their commitment to the principle of free trade.

Of Scottish ancestry, Allan Joseph MacEachen was born on July 6, 1921 in Inverness, Cape Breton Island, Nova Scotia, Canada, the third son of Angus and Annie (Gillis) MacEachen. His father was a coal miner who worked the pits for forty-four years and was active in the United Mine Workers Union. His mother brought up her children in a small company house. The MacEachens and their community were poor, and Allan MacEachen's memories of his youth are summed up in the remark quoted in *Maclean's Magazine* (November 1, 1976), "I didn't think that life in a Cape Breton coal-mining town in those times was all that ennobling."

MacEachen was the beneficiary of the drive that made his mother insist her sons seek education and of the resourcefulness that enabled her to send two of them to college. After attending local schools, Allan MacEachen enrolled in St. Francis Xavier University in Antigonish, Nova Scotia. There he came under the influence of the Reverend Dr. Moses M. Coady, founder of the Antigonish Movement to spread education among workers and to establish cooperatives and credit unions for their benefit. "I learned there was a possibility after all to change the world," MacEachen has recalled. "And I have been trying to do that ever since."

A devout Roman Catholic who attends Mass almost daily, MacEachen considered joining the priesthood after he took his B.A. degree in 1944. He decided, however, in favor of an academic career, earned an M.A. degree in political economy at the University of Toronto in 1946, and then returned to Nova Scotia to teach as professor of economics at his alma mater. After studying economics and industrial relations at the University of Chicago in 1948, MacEachen served as head of the department of economics and social sciences at St. Xavier until 1951, when he entered the Massachusetts Institute of Technology to work for a doctorate.

Two years earlier, MacEachen had made his first try at electoral politics when he sought the Liberal party's nomination for the seat in the House of Commons representing his home riding of Inverness-Richmond. He was badly defeated by a longtime Liberal politician who, despite his advanced years, retained the loyalty of the party's regulars. By the time of the next election, however, his rival had retired. MacEachen gave up his study of economics at MIT to accept the Liberals' nomination and went on to victory in the 1953 election.

Although the Liberal party lost its majority in the House of Commons in 1957, MacEachen won reelection. He was defeated, however, by a mere sixteen votes in the following year when John G. Diefenbaker's Progressive-Conservative party captured 208 of the seats in the Commons. MacEachen regained his seat in Parliament in 1962, and the voters of his district, which is now known as the Cape Breton Highlands-Canso riding, have returned him to office in eight consecutive elections since then. In the most recent election, held in February 1980, he took 18,459 votes; Bill Kelly of the Conservatives and William Woodbine of the New Democrats trailed with 12,919 and 5,007 votes, respectively.

In his first term as a member of Parliament, MacEachen favorably impressed Canada's Liberal Prime Minister Lester Pearson. After the fall of the Liberal government in 1957 and his own defeat in 1958, MacEachen was appointed special assistant and consultant on economic affairs to Pearson, who remained in the Commons as the leader of the Opposition. When the Liberals were restored to power in 1963, Prime Minister Pearson acknowledged his loyal and effective service during the lean years by naming him Minister of Labor.

Soon after taking up the Labor portfolio in April 1963, MacEachen was confronted with a crisis in Canada's shipping industry. The Seafarers International Union, which had ties to the AFL-CIO of the United States, had been trying since 1960 to expand by raiding the membership rolls of other Canadian maritime unions. Ill feelings and violence had followed, and by the summer of 1963 serious problems loomed for the Canadian economy. In particular, disruptions on the Great Lakes and on the St. Lawrence Seaway threatened plans to ship 60,000,000 bushels of wheat to Russia before winter froze the waterways. Responding to the recommendation of a Royal Commission headed by Justice T.G. Norris of the British Columbia Supreme Court, on August 1 MacEachen called for a government trusteeship to direct the affairs of five key maritime unions, including the SIU, for three years. By late October the Minister of Labor guided the necessary enabling legislation through Parliament, and the three trustees appointed by him quickly ordered striking SIU members back to their jobs.

In December 1965 Pearson appointed MacEachen Minister of National Health and Welfare. The Nova Scotian, who as Minister of Labor had piloted through Parliament Canada's first labor standards code regulating the wages and hours of men and women working within federal jurisdiction, solidified his reputation as a key figure in the Liberal party's left wing during the two and a half years that he eventually spent in his new post. Increasingly persuasive as a legislative strategist, he spearheaded the passage in 1966 of the Canadian Assistance Plan, which provided for the development of a single program to integrate a variety of existing federal-provincial social welfare initiatives. His most important accomplishment perhaps was Parliament's enactment of a national medicare plan. To win approval of the bill, MacEachen had to overcome not only the objections of the Opposition in Parliament but also the misgivings of conservative members of the Liberal party who, to his great disappointment, forced a one-year delay, until July 1, 1968, in the implementation of the program.

By May 1967 MacEachen had added to his responsibilities within the Pearson government the role of majority leader in the House of Commons. He displayed considerable skill as Government House Leader, inducing Parliament to adopt a series of important procedural reforms. The post whetted his ambition, and after Pearson decided to retire, MacEachen, on January 12, 1968, announced his intention to seek the leadership of the Liberal party. In the uphill contest, which Pearson warned him he could not win, MacEachen scored a coup when he cornered the advertising on the single closed-circuit television station that was shown at the site of the Liberals' Ottawa convention in April, but he failed to achieve his key objective of uniting the Maritime Provinces behind his candidacy. In the end Pierre Elliott Trudeau of Quebec won the nomination.

The disappointment of losing his bid for the leadership combined with the grief MacEachen felt over the recent deaths of his father, mother, and brother to leave him politically embarrassed, in debt, and ill with ulcers. After the Liberals won the 1968 election, MacEachen accepted the Ministry of Manpower and Immigration in the new Trudeau government. He, however, did not fully rebuild his political standing until he resumed his old post of Government House Leader and President of the Privy Council in 1970. Reinforcing his already strong reputation as a Parliamentary tactician, he became a recognized master of the craft after the indecisive results of Canada's October 1972 election forced Trudeau to form a minority government that survived only with the cooperation of the left-leaning New Democratic party. By his skills in setting the legislative agenda, controlling the flow of debate, and, most of all, in devising compromises with the leaders of the other political parties, MacEachen kept the Trudeau government functioning for two years. Inside and outside the Liberal camp, his political star occasionally outshone that of the Prime Minister.

When the Liberals won a clear victory in the July 1974 election, Trudeau rewarded MacEachen by appointing him Secretary of State for External Affairs. His limited exposure to foreign affairs—two brief assignments as an observer and alternate delegate at the United Nations in the 1950's—did not intimidate MacEachen. "My previous job," he commented, "depended upon getting on with all elements in the House—probably the toughest diplomatic job is in the House of Commons. In External Affairs the problems may be different but the skills required are the same."

A growing sense of Canadian nationalism and diplomatic independence highlighted MacEachen's tenure in the foreign affairs office. In a major speech given on January 23, 1975 before the Winnipeg chapter of the Canadian Institute on Foreign Relations, MacEachen announced the end of the so-called "special relationship" between the United States and Canada. Complaining of the expanding influence of the United States in his country's industry and culture, the secretary declared that the government in Ottawa would seek to "strengthen the economy and other aspects of national life in order to secure our independence." In a move clearly aimed at the Canadian edition of *Time* magazine and at American television stations in cities near the United States border, MacEachen soon pushed through Parliament legislation restricting tax deductions for advertising to promotions placed with Canadian publishers and broadcasters.

During the opening phases of the United Nations Law of the Sea Conference in Geneva in 1975, MacEachen effectively protected Canadian interests by arguing successfully in behalf of guaranteeing coastal nations sovereignty over all resources within 200 miles of their shores. He increased Canada's direct ties with the rest of the world by his travels to the Middle East and the Pacific and by his signing of an agreement in mid-1976 strengthening his nation's commercial links with the European Economic Community, or Common Market. On another front, he reoriented Canada's policies toward the developing nations of the world. He declared in September 1975 that the Canadian International Development Agency (CIDA) would focus its efforts on the world's forty poorest nations, and as cochairman of the first session of the Conference on International Economic Cooperation (North-South Conference), held in Paris later that year, he tried to bridge the gap of distrust between the world's industrial and nonindustrial states.

Partly because of a drop in the Liberal party's popularity, in September 1976 Trudeau announced a major Cabinet reorganization in which he shifted MacEachen from External Affairs to his former post of Government House Leader, replacing Mitchell Sharp. As reported in *Maclean's Magazine* (November 1, 1976), Trudeau had no criticism of MacEachen's work as a diplomat, but the Nova Scotian was enraged by what, in effect, if not in the Prime Minister's intent, was a demotion. Loyalty to the party, however, and to his province, which would have lost its voice in the Cabinet with his resignation, dictated that MacEachen accept the transfer in assignments. Moreover, Trudeau assuaged his feelings by bestowing on him the honorific title of Deputy Prime Minister and by allowing him to keep final responsibility for the CIDA and the North-South Conference.

Pierre Trudeau's government managed to complete its full five-year term, and in the general election of May 22, 1979 the Liberals, with 40 percent, won a plurality of the popular vote. Nevertheless, the Progressive-Conservative party, which had campaigned against the Liberals' economic record, captured 136 seats in the House of Commons, just enough to be able, with the support of the six-member contingent from the Social Credit party, to claim control of that assembly and of the government. Joseph Clark became Prime Minister, MacEachen assumed the role of Opposition House Leader, and on November 21, 1979 Trudeau resigned the leadership of the Liberal party.

The Progressive-Conservatives' triumph was short-lived. Clark was unable to persuade Parliament to grant his promise of tax credits for home mortgages, and the party's popularity waned in the polls. When Finance Minister John Crosbie introduced the government's austerity budget on December 11, 1979, MacEachen was ready to rally Trudeau, who retained his seat in Parliament, and the rest of the Liberals against its most regressive features, including a nineteen-cent hike in the excise tax on gasoline. With Liberal support and the acquiescence that five Social Credit members implied by their absence, an antibudget motion proposed by the New Democrats passed, 139-133, on December 13, and Clark had no choice except to call an election.

Clark's defeat so soon after Trudeau's withdrawal caught the Liberals without an official leader or immediate plans to choose one. For MacEachen the solution was obvious—Trudeau would have to take up his old responsibilities and put aside his plans to retire to Montreal with his children. "It seemed to me," MacEachen later explained, "that when we defeated the government that there was in that act an implicit number of commitments. One was that when Mr. Trudeau led the party in the downfall of the government he had an obligation and a duty to lead us into the election. I don't think he was unaware of what he was doing." In the end the shrewd Parliamentarian prevailed both on Trudeau to come back as leader and on the party to accept his return.

In the national election held on February 18, 1980 Canada's voters sent 146 Liberals to the Commons and restored Trudeau to power. The Prime Minister's Cabinet selections, which were announced on March 3, included the appointment of Allan J. MacEachen as Minister of Finance and Deputy Prime Minister. His new position as the second most powerful man in the government proved exceedingly difficult. In the spring of 1980 he secured passage of a stop-gap fiscal package remarkably like Crosbie's, except for the exclusion of mortgage credits and the gasoline tax increase. His first full budget, which was presented in the autumn, imposed sharply higher taxes on the producers and consumers of gas and oil and called for Canadian ownership of at least half of the nation's energy industry by 1990. Over the next two years, as Canada reeled from the effects of the global recession, MacEachen's statements on the economy increasingly emphasized the need for austerity to fight both inflation and budget deficits.

The budget that MacEachen proposed in November 1981 spared programs for the poor and closed tax loopholes beneficial to the wealthy, but it also eliminated incentives that many deemed necessary to sustain small business ventures and to promote investment in Canada. Popular pressure forced MacEachen to make seventeen substantial changes in his budget by Christmas. Opposition to his plans grew strident, with criticism reaching a crescendo when he announced, in June 1982, that the budget deficit would be $19.6 billion rather than the $10.2 billion originally forecast. Few people were satisfied with the Finance Minister's proposed remedy, which was to raise taxes, limit raises for workers in the public sector, and slightly weaken the Foreign Investment Review Act, a favorite Liberal measure aimed at discouraging external control of the Canadian economy. Some Liberals were aghast at the size of the deficit; others were angered at MacEachen's reluctance to risk even greater budget gaps to stimulate the economy and create jobs for Canada's 1,200,000 unemployed. Commentators noted a sense of drift in MacEachen's handling of the crisis and predicted a change in the ministry after the adjournment of Parliament in July. They were proved correct when, in September, Energy Minister Marc Lalonde replaced MacEachen as Finance Minister.

As Secretary of State for External Affairs, MacEachen defended an agreement, signed in February 1983, that paved the way for the testing by the United States of cruise missiles and other military equipment over Canadian territory despite opposition by some 52 percent of Canadians, because he felt that it was necessary to preserve the unity of NATO. That topic was discussed, among others, including arms control, environmentally harmful "acid rain" caused by industrial pollution, and United States involvement in Central America, by MacEachen and Secretary of State George Shultz, when MacEachen visited Washington, D.C. in April. In September 1983, MacEachen announced a suspension of all Soviet flights into Montreal for sixty days, in protest against the downing by the U.S.S.R. of a South Korean jetliner.

Allan MacEachen is a handsome man whose most striking physical feature is probably a shock of black hair, which is beginning to turn gray. A superb debater, he has an incisive mind that cuts quickly to the heart of an issue, but his reluctance to commit himself prematurely to a specific political position and his careful selection of words have sometimes created the impression of indecisiveness. In public MacEachen is somewhat austere, but among friends he is a convivial companion and storyteller. His second absorbing interest, after politics, is in Celtic culture. He knows Gaelic better than French and often falls back on the language of his forebears when campaigning among his Nova Scotian constitutents. Friends who share his interest in Gaelic song, dance, and literature occasionally attend "ceilidhs," or festive gatherings, at his cottage on Lake Ainslie, Cape Breton. MacEachen has also made several trips to Scotland in enjoyment of his avocation and in 1977 had the honor of opening the Highland Games with a speech in Gaelic.

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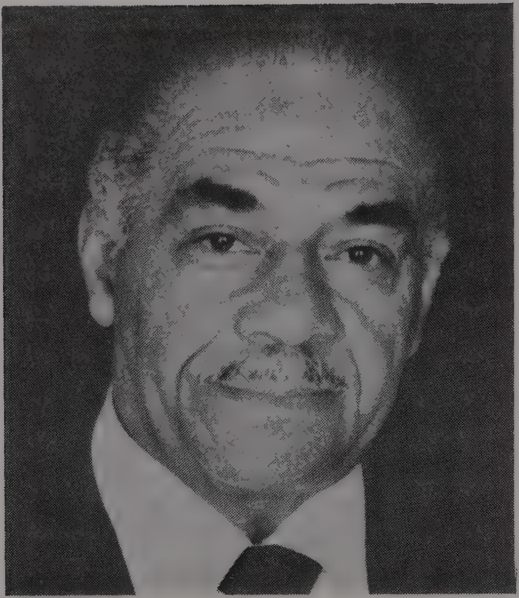
Machito

(mä-chē´tō)

Feb. 16, 1909– Bandleader; vocalist; composer. Address: b. c/o Ralph Mercado Management, 1650 Broadway, New York City, N.Y. 10019; h. 1750 E. 172nd St., Bronx, N.Y. 10470

The grand old man of Latin music, Frank Raúl Grillo, better known as Machito, has been playing what has come to be known as salsa since the sound was new to American ears. Emigrating from Havana to New York more than forty years ago, Machito formed his Afro-Cubans, and as the leader and male vocalist of that orchestra he introduced traditional Latin rhythms into the American big band format. Collaborating with young bebop musicians in the heady period of musical change that followed World War II, he pioneered in fusing Latin rhythms with jazz ideas. His "half-breed music," as he calls it, has delighted generations of salseros on this side of the Atlantic, especially in New York, and has in recent years found new aficionados in Europe, where he now often tours. He and his band have recorded hundreds of singles—



Machito

including "Asia Minor," "Tanga," and "Peanut Vendor"—and some three-score long-playing albums on twenty-one labels, including two Grammy nominees and one Grammy winner, the LP *Machito and His Salsa Big Band '82* (1982).

Frank Raúl Grillo is one of six children of the late Rogelio and Marta (Amparo) Grillo, Cubans who were living in Tampa, Florida when he was born there on February 16, 1909. His father, formerly a cigar maker, was the proprietor of a grocery store in Tampa. Shortly after Machito's birth the family moved back to Havana, where the father became a restaurateur. Aside from his business, Rogelio Grillo's chief interest was music, and he might well have become a successful professional singer had he chosen that livelihood. Prominent musicians were regular guests in the Grillo home, where family feasts were celebrated with musicales that sometimes went on for days.

The record collection that Machito began amassing in childhood included some fifty records by Duke Ellington, one of his early inspirations, along with Fletcher Henderson. The free rhythms of avant-garde jazz played an important part in his musical formation, as he explained to Larry Birnbaum when Birnbaum interviewed him for *Down Beat* (December 1980): "Flexibility is the most important thing, in music as in life, so that you have room to move and sway like a wave. Duke Ellington's band was very flexible—his rhythm section was never stiff and the soloists always had a great deal of freedom."

As a child, Machito studied piano at his father's insistence, but he did not continue with that instrument. Finding his natural bent in singing and percussion, he entertained in his father's two restaurants (where he also did much of the cooking) beginning at the age of seventeen, singing and playing the maracas with a juvenile band, Los Jóvenes de Redención. Later he performed with El Sextetto Occidente, Ignacio Piniero's El Sextetto Nacional, El Sextetto Agabama, and El Sextetto Universo. After immigrating to the United States, in 1937, he performed and recorded in New York with such bands as Xavier Cugat's and Noro Morales'.

Machito's move to New York followed by seven years that of his friend and brother-in-law Mario Bauza, a classically trained bass clarinetist and trumpet player who had performed with the Havana Philharmonic Orchestra. In New York during the 1930's, Bauza played trumpet and was musical director for, successively, the bands of Chick Webb and Cab Calloway. A fellow trumpeter in the Calloway orchestra was the young Dizzy Gillespie, the musician who, in tandem with Charlie Parker, is most credited with the creation of the then revolutionary jazz known as bebop. The mutual respect and influence that grew up between Bauza and Gillespie was of signal importance in the genesis of the Latin-jazz fusion.

In July 1940 Machito formed his Afro-Cubans, with Bauza as musical director. Following a well-received debut in Spanish Harlem's Park Palace Ballroom, the band was signed to a Decca recording contract. It cut a long string of early hits, including "Sopa de Pichón," "La Paella," "Tingo Talango," "Chacumbele," "Nague," and "Tanga." The last mentioned, composed by Bauza in 1943, became a clarion anthem of Latin jazz.

The ASCAP strike of the early 1940's gave Machito and his Afro-Cubans, among other nonstriking Latin musicians, radio exposure that would not otherwise have come their way, as Machito recalled in his interview with Larry Birnbaum for *Down Beat:* "Many Latin composers got exposure through BMI, which had Rafael Hernández, Pedro Flores, and many good composers from South America and the Caribbean Islands. When ASCAP struck for more royalties—which was right—BMI had a chance to get into the scene, and that helped Latin music very much. That's how Cugat became a composer, and Noro Morales—even myself. I'd been around the music all my life, and I always personalized the numbers we played anyway, so I started writing the tunes, because to me it was easy."

In the early 1940's, when street gangs terrorized Spanish Harlem, Machito was among the most vocal and effective of the Latin musicians encouraging young gang members with positive potential to turn from violence to careers in music. When Machito was serving in the United States Army in 1943, his band continued performing under the leadership of Bauza and his wife, the singer Graciela Grillo, Machito's sister. With Machito back as leader, the Afro-Cubans came to national attention in 1945 through weekly midnight coast-to-coast radio broadcasts from the La Conga Club in New York City. In an historic concert in Manhattan's Town Hall on January 24, 1947, Machito and his Afro-Cubans shared the bill with the Stan Kenton orchestra. The impresario Norman Granz, fascinated with the idea of combining Afro-Cuban rhythms with jazz horns, brought Machito together with tenor saxophonist Flip Phillips and alto saxophonist Charlie Parker for several recordings on the Clef label beginning in December 1948. (Those sides were recently reissued on the Mercury LP *Machito: Jazz with Flip and Bird.*) As Larry Birnbaum noted in *Down Beat*, the first of the recordings, the singles "Okidoke," "Mango Manque," and "No Noise," "established the Latin-jazz connection for all time, extending from the hard bop years to the African awareness of the 1960's and beyond." High points in the fusion of Latin music and jazz were reached in the 1949 recording of Chico O'Farrill's "Afro-Cuban Jazz Suite" by Machito's band and featured soloists Charlie Parker, Buddy Rich, and Flip Phillips and the 1950 recording of "Kenya" by the band and featured soloists Cannonball Adderly and Joe Newman. Soloists on Machito's other records from the bebop period include Howard McGhee and Brew Moore.

Machito's band became a training ground for such young jazz musicians as Johnny Griffin and Curtis Fuller, and Griffin was featured, along with Cannonball Adderly, Herbie Mann, and others, on the Tico LP *Latin Soul Plus Jazz*. Less flexible jazz musicians, thrown off by the 1-2-3/1-2 beat, had difficulty adapting to Afro-Cuban music. "They couldn't find the downbeat," Machito recalled in an interview with Enrique Fernández for the *Village Voice* (October 19, 1982), "and they reared up and down like horses at the starting gate."

In 1954 and 1955 Machito and another Latin band leader, Joe Loco, combined forces, touring fifty-six American cities with their "Mambo U.S.A." concert. In other excursions beyond their wonted Hispanic haunts in New York City, Machito and his Afro-Cubans began in the early 1950's to have regular engagements at venues in the Catskills and elsewhere. They first ventured abroad, to Venezuela, in 1950, and they returned to Venezuela annually for fifteen years. They toured Japan in 1962, Colombia in 1965, Panama in 1966, Peru in 1968, Haiti in 1969, and Puerto Rico in 1970. Back in the United States, they toured California in 1971. They had their first European engagements in 1975, in Paris and Berlin.

Machito's Coco album *Fireworks* was one of five nominees to reach the finals of the National Academy of Recording Arts and Sciences' Grammy Awards in 1976, and the following year his Pablo LP *Afro-Cuban Jazz Moods* was nominated for a Grammy. The latter, a suite written by Chico O'Farrill, featured Dizzy Gillespie as soloist. In 1979 and again in 1981 the Afro-Cubans performed in Finland, and they made two more extensive tours of Europe in 1982, performing throughout the Scandinavian countries and in Germany, Holland, France, Spain, England, and Italy. They returned to Finland for a brief engagement in January 1983, and later in the same year they again toured extensively throughout western Europe.

The Afro-Cubans performed at President Ronald Reagan's inaugural ball in January 1981, and seven months later the City of New York honored Machito with a concert in City Hall Plaza. On the latter occasion he and his orchestra presented "A Cavalcade of Fifty Years of Afro-Cuban Music," with guest stars Dizzy Gillespie, Tito Puente, Bobby Capo, Candido, Mario Bauza, Ray Barretto, Yomo Toro, and the Eddie Torres-Georges Vascones Dancers. The program began with "Tanga" as musical prologue; representing each decade from the 1930's through the 1970's were the songs "Peanut Vendor" ("Chants Pregón"), "Guillermo y Maria," "Mambo Inn," "As de la Rumba," and "Buenas Noches." The 1980's were previewed with "Sambia," and "Oye la Rumba" was performed as the finale. In his address to the concert audience, Mayor Edward I. Koch said, "The vitality, verve, and creativity of our city's Hispanic heritage are exuberantly embodied in the music of Machito."

Machito's discography includes *Mucho Macho Machito* on the United Artists label and *The World's Greatest Latin Band* on Crescendo. When the Afro-Cubans were in Holland in 1982, Wim Wigt contracted with them to record on his Timeless label. The first product of that contract is the LP *Machito and His Salsa Big Band* (1982), including the cuts "As de la Rumba," "Sambia," and "Piñero tenia razón." Machito used the word "salsa" in the title of the album despite his reservations about many present-day salsa bands, with their hodgepodging of Cuban dance rhythms that were once distinct from one another. "The problem with today's bands is that they don't know the fundamentals, so they improvise," he explained to Enrique Fernández in the *Village Voice* interview. "Before you can improvise you have to know the guaguanco, the montuno, the mambo, the cha-cha. . . . What they play is . . . *un cocido*, a stew." The secret of Machito's sound—which echoes that of the Latin big bands of thirty years ago and yet seems fresh—is that its foundation is carefully planned and disciplined. "We still have the same arrangements from twenty years ago—[such as those of] Chico O'Farrill, René Hernandez—but they were so advanced," he pointed out to Larry Birnbaum in the *Down Beat* interview. "I think a good arrangement lasts forever—you just have to play it right, that's all." His model, he said, is Count Basie, "who knows how to lead his musicians to create just what he wants them to," who "won't push" but "lays down the foundation and they dance on top like a rubber ball."

The personnel in Machito's band normally number fifteen but are on occasion expanded to twenty. As Enrique Fernández observed in his *Village Voice* article, although the youth of many of the band members testifies to Machito's "ability to work with musicians who never had first-hand experience of the original Afro-Cuban sound," the "jewel" of the orchestra is the veteran, legendary trumpeter Alfredo ("Chocolate") Armenteros. "Chocolate's playing is imbued with what the Renaissance Italians called *sprezzatura*, an effortless, elegant competence. . . . For him, technique is a party."

When he is not touring, Machito leads the Afro-Cubans in performances weekends at the Casa Blanca in Manhattan and other clubs in and around New York City. Weekdays he puts in a full schedule as counselor, coordinator, part-time cook, chauffeur, and sociable raconteur with the Senior Citizens Outreach Unit Team (S.C.O.U.T.), sponsored by the Project Return Foundation of the New York State Division of Substance Abuse Services. Before moving to S.C.O.U.T., as he himself became a senior citizen, he worked with Project Return, helping to rehabilitate drug addicts. S.C.O.U.T.'s offices and social center are in a large but unpretentious storefront on Manhattan's Upper West Side.

Politically, Machito describes himself as a Democrat, and he speaks of his adopted country with an obvious heartfelt love. Essentially, however, he is apolitical. "Ideology ain't got nothing to do with music," he told Larry Birnbaum in the *Down Beat* interview. "Music breaks through every barrier, every creed, every religion, every race. Music is too powerful to be stopped by any ideology. My records still play in Cuba. They play everywhere. The only way to keep people contented is to allow them to listen to music. . . . Any time I have a problem, I put it away by listening to good music. I listen to every kind of music. . . . Rock 'n' roll, rhythm 'n' blues, every music has something. Even disco has good things—for one, they use Latin percussion." As for the future of Latin music, he was, as usual, upbeat, "because more people are getting interested in Latin music and they're learning how to dance, which is important," and because of the reception his band has been receiving overseas, particularly in France, where "they're crazy about Latin music . . . now more than ever."

Frank Rául and Hilda Esther (Porres) Grillo, who is of Puerto Rican birth, were married on April 19, 1940. They have five children—Martha, Frank Jr., Barbara, Mario (who became the musical director of the Afro-Cubans in 1975, when Mario Bauza left to form his own combo) and Paula (who has replaced Machito's sister Graciela as the lead female vocalist with the band)—and eight grandchildren. By a previous marriage, to Luz Maria Pelgrino, which ended in divorce, Machito has an older son, Rolando, who still lives in Cuba. Machito's spirit of public service carries over to his children: Martha teaches handicapped children, Mario teaches the emotionally disturbed in addition to his work with the band, and Paula is studying nursing when she is not singing.

Machito is five feet four inches tall and weighs 153 pounds—"sixteen pounds overweight," as he pointed out to an interviewer for *Current Biography*. He lives in the Bronx with his wife, who told the interviewer that his hobby is cooking: "He cooks every chance he gets. He did it in the Army, he does it at S.C.O.U.T., and he does it at home." In his article in the *Village Voice*, Enrique Fernández envied Machito his seasoned voice: "If the devil offered to buy my soul with Pavarotti's state-of-the-art vocal chords, I'd say no, thank you, Meph, I need my soul for when I grow old, for that time when range and volume and all the other clownish athletic powers of the young are long behind and nothing is left but the *cured* soul, then I'll show them what it's like to sing with swing and sass, who will dare challenge me then when I boast, as Machito does now in the first cut of his new LP, 'I am the ace of the rumba, gentlemen.'"

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McFadden, Mary (Josephine)

Oct. 1, 1938- Fashion designer. Address: b. 264 W. 35th St., New York City, N.Y. 10001

When Mary McFadden, the iconoclastic American designer, introduced her first collection, in 1973, she astonished the fashion industry with styles that seemed more suited to the art gallery than the haute couture salon. Drawing on her knowledge of art history, she created clothes with a dramatic look that is distinctively her own. Even without a label, a McFadden original is immediately recognizable. Vibrantly colored, hand-painted silk fabrics, fine pleating, quilting, body-wrapping cords, braids, and knots, simple shapes and cuts borrowed from ancient Greece, Africa, or the Orient, and exquisite detailing—these are Miss McFadden's signatures. In 1978 the two-time Coty Award-winning designer, who envisions becoming, in her words, "a mass designer, [but] on my terms," expanded her multimillion-dollar-a-year business to include home furnishings.

Mary Josephine McFadden was born in New York City, New York on October 1, 1938, one of the three children of Alexander Bloomfield McFadden, a cotton broker, and his wife, Mary Josephine (Cutting) McFadden, a concert pianist. Miss McFadden spent most of her childhood on her father's cotton plantation near Memphis, Tennessee, but after his death in the late 1940's, she moved with her mother and her two brothers to the Cutting family home in Westbury, Long Island. She attended the Green Vale School, a private elementary day school in Glen Head, Long Island, then went on to Foxcroft School, an exclusive college prep academy in Middleburg, Virginia. In her spare time, the disciplined and fiercely competitive teenager played tennis on the junior professional circuit and trained for the United States Olympics ski team.

After her graduation from Foxcroft in 1956, Miss McFadden made her New York society debut before continuing her education. Attracted to a fashion career ever since she had begun, at thirteen, to cut and make her own clothes, she enrolled at the Traphagen School of Fashion in New York City in 1957, but she found its curriculum so boring that she left within a few months. For the next five years—a time she has called her "intellectual and scholastic period"—Miss McFadden attended institutions of higher learning both at home and abroad, with a view to obtaining a doctorate in sociology someday. After studying at the Ecole Lubec and the University of Paris for several semesters, she enrolled at Columbia University in 1959. At the same time she took evening courses at the New School for Social Research in New York City, but before she obtained a degree she "got caught up in the excitement of public relations and fashion," as she recalled in an interview for *Town and Country* (October 1978). Beginning in 1962, she worked as director of public relations for Christian Dior (in New York), but left in 1964, when she married Philip Harari, an executive for De Beers Consolidated Mines, the gold and diamond company based in South Africa.

Settling into her new home in Johannesburg, Mary McFadden took a job as merchandising editor for *Vogue South Africa*. When the fashion magazine foundered in 1965, she began writing a weekly column on travel and social and political affairs for the *Rand Daily Mail*, and contributed articles to the American and French editions of *Vogue*. While researching an article about the Rhodes National Gallery in Salisbury, Rhodesia (now Zimbabwe), she met its director, Frank McEwen. Following her divorce from Philip Harari, she married McEwen, and, in 1968, moved to Salisbury.

Mary McFadden's growing fascination with primitive art was a natural outgrowth of her long-standing interest in ancient and medieval art. Fearing that Rhodesia's political turmoil might eventually destroy its native crafts, she established a school and workshop near the Mozambique and Zambia borders to encourage tribal artists. She has described her enterprise, which she called "Vukutu," or "eagle," because of its mountaintop location, as "a sculpture farm with the students and teachers and artists living and working there." "We had to carve a road up to it," she told the *Town and Country* interviewer. "Water had to be trucked in daily. There was no plumbing, no electricity. You can't imagine the physical hardships, but it was worth it because we were all involved in the creation of art." Some of the pieces fashioned by the Vukutu artists were eventually exhibited at the Musée Rodin and the Musée National d'Art Moderne in Paris and at the Museum of Modern Art in New York City. Because of increased terrorism in the area, Miss McFadden was forced to abandon Vukutu in 1970, but the symbols its tribal artists used—the spiral (for life and death), circles, stripes, and stylized flowers—gave her "an initial frame of reference," to use her words. They "became part of my family of symbols, there to rework, to put my own fingerprint on," she said, as quoted in the *New Yorker* (December 4, 1978).

Her second marriage having broken up in 1970, Miss McFadden returned to New York, where she joined the staff of *Vogue* as a special projects editor. While living in Africa she had designed most of her own wardrobe because her "stiff town clothes didn't work there." Adapting the cut and style of Ethiopian and Masai dress to her own needs, she made togas, tunics, and serapes from the unusual Chinese and African silk fabrics she had picked up on her travels or from the brightly colored batiks she had purchased at native bazaars. When she wore some of her own designs to the office, admiring *Vogue* staff members decided to photograph a few of her outfits for a fashion layout. Realizing that she would need a merchandising credit for the clothes, Miss McFadden showed three tunics to her friend, Geraldine Stutz, the president of Henri Bendel, who was so taken with her imaginative designs that she ordered thirty pieces. In August 1973 Miss McFadden produced her first "collection" in a cramped basement studio on New York's Upper East Side.

Previewed at Bendel's Fancy Shop in November 1973, Miss McFadden's first collection consisted entirely of quilted print jackets of varying lengths and loose, floating togas worn over natural silk tussah or filmy chiffon pants. The designer had used a variety of fabrics for her costumes, but perhaps the most striking were the Indonesian cotton batik prints of stylized flowers or dragons in brown and black on a natural background. She accessorized her clothes with African-inspired jewelry—plastic circles, saucer-size metal disks, spidery or chunky branch coral beads, and bronze bracelets. The overall effect, according to the New York *Times*'s fashion editor Bernadine Morris, was "exotic, a bit eccentric perhaps and totally overwhelming to the small group invited to the showing."

As Miss McFadden explained to Lee Wohlfert in an interview for *People* magazine (June 7, 1976), "People were wearing drab shirts and pants. I was doing China silk that hung like a rag on the hangers, had an unknown label and a different shape. No one understood the clothes at all." It was not until Mrs. William Paley, the wife of the president of CBS and a fashion trendsetter, began to wear the African toga that other chic women followed suit. Within two years, Miss McFadden was, by her own account, "selling a million dollars worth of goods," and by 1976, her annual volume of business was $2,000,000. Retail prices for individual items ranged from $220 for a pair of silk pants to $4,390 for a hand-printed silk coat lined with Mongolian goat.

The hallmarks of Mary McFadden's style in the mid-1970's were quilting, "Marii" pleating—a name she dreamed up to describe her fine, Fortuny-like accordion pleating technique—and extraordinary "Zinzar" colorations of her hand-painted silks, linens, and suedes. Her "wearable art" spring collection in 1976, for example, included a knee-length quilted pongee coat decorated with a hand-painted Chinese dragon, a swirl-printed, Marii-pleated tunic worn over a matching solid-color silk skirt, and a crystal-pleated silk dress splashed with Japanese calligraphic symbols. The lines of her designs were straight, clean, and vertical; the typical silhouette, columnar. For her work Miss McFadden earned, in 1976, the Coty American Fashion Critics' Award, the fashion-industry equivalent of an Academy Award, and the Audemars Piquet fashion award. In the same year, *Vogue* numbered Mary McFadden among the top twelve American designers, and *Women's Wear Daily* ranked her among the dozen best designers in the world.

Intending to expand her business operations, Miss McFadden founded Mary McFadden Inc. in 1976. Her company headquarters, in a loft building in the garment district of Manhattan's West Side, occupies 15,000 square feet and includes, in addition to offices, design studio, and production factory, an art-filled showroom and a reference library. Among the art treasures displayed in her elegant, midnight-blue showroom are Japanese nogaku robes, antique Tibetan and Nigerian carpets, modern sculptures and ceramics, and Malagache tomb birds from Madagascar. The library houses Miss McFadden's extensive collection of art books and thousands of slides of paintings and art objects. The designer makes it a point to photograph collections in virtually every museum and art gallery she visits in case she might one day incorporate a pattern or color combination in a fabric design. "I blow up a small area of the painting, and use ideas from the colors and designs that appear in the detail," Miss McFadden explained, as quoted in *House and Garden* (September 1976). "For instance, one new fabric that we are working on now is inspired by part of a miniature from Isfahan."

In the late 1970's Miss McFadden gradually moved away from her emphasis on exotic evening clothes towards more wearable, practical styles. Her 1977 fall collection, for example, featured jumpsuits bound in grosgrain ribbon, hand-painted challis dresses topped by short, quilted jackets, knee-length painted suede jackets over matching skirts, and full, macramé-yoked mohair skirts worn with crepe blouses and quilted Oriental silk jackets. So that more women could afford to buy her clothes, Miss McFadden deliberately priced ten outfits in the $300 to $700 range—well below the usual price of a McFadden ensemble. To her more affluent customers she offered her "Fort Knox group" of evening clothes—gold-embroidered chiffon, gold-washed silk, and silver and gold lamé gowns—and her luxurious fur coats, some of them cut like Oriental scholars' cloaks, others constructed of alternating panels of mink and hand-painted suede. The *pièce de résistance* of the collection, however, was her all-over pleated gold lamé bridal dress accessorized with a gilded quiver filled with gold lilies.

With her spring 1978 collection, Miss McFadden softened the rather severe architectural silhouette that had distinguished her designs from the beginning. Her new styles were relaxed, softly draped, and feminine. "We had gotten a bit stiff and too narrow in the shapes," she said, as quoted in *Women's Wear Daily* (May 22, 1978). "I think this fall collection though, solves what most women need—all figures, all ages, all types. The chiffons for the heavy figures, the pleats for the thin ones, the velvets for everyone." To accent her simpler clothes, Miss McFadden used bold sculptured jewelry of her own design, including huge ornamental belt buckles inspired by Pre-Columbian statuettes and gold-dipped, hammered brass necklaces.

Working with an enormous variety of fabrics, ranging from hand-loomed linen to nubbly raw silk to whisper-thin cotton gauze, in a kaleidoscope of pale colors, Miss McFadden created for her 1979 spring and summer line what may be her most inventive collection to date. There were bolero jackets decorated with Portuguese-tile designs, crinkle-pleated tunics over silk pajama pants tied at the ankle, dinner suits with pleated satin sleeves, coolie hats, mohair coats, and georgette dresses tightly wrapped at the waist with pleated silk sashes. Her fall 1979 "Nomads Then" collection, which featured lavishly embroidered, layered garments, was equally inspired. Bernadine Morris of the New York *Times* (May 5, 1979) especially admired the "barbaric splendor," of the cold-weather fashions. "On the right woman, on the right night," she wrote in her review (May 5, 1979) of the fall showing, "these designs can look absolutely magnificent."

In association with manufacturer Jack Mulqueen, Mary McFadden launched, in 1980, a line of moderately priced, screened-print silk dresses that retail for $120 to $160. Designed for the working woman, the line has recently been expanded to include separates and blouses. In the following year the designer set up a separate company, Mary McFadden Knitwear, to market her casual and affordable ready-to-wear separates—sweaters, jackets, pleated culottes, and pants—in mix-and-match solids and prints. In the interests of practicality and wearability, she had to modify her distinctive style, though the McFadden imprint is identifiable in the geometric border motifs and the Lurex embroidery. Under licensing arrangements, Miss McFadden also designs lingerie and at-home wear for Boutique Industries, pleated scarves for Glentex, eyeglasses for Fairfield Optical, and jewelry for Les Bernard. She recently introduced her own signature scent, a floral fragrance called simply Mary McFadden.

In the late 1970's Miss McFadden, who considers herself to be, in her words, "basically a product designer," expanded her operations to encompass the whole home environment. She began, in 1978, with a selection of wallpapers and matching upholstery-weight fabrics for Kirk-Brummel Associates' Raintree Designs. Her colorful patterns, with such self-descriptive names as "Inca Palette," "Amish Garden," and "Persian Feathers," won her the Roscoe Award, the home furnishings industry's equivalent of the Coty Award. Encouraged by her success, she followed up with a collection of boldly patterned, richly colored bed and bath linens for Martex, throws for Faribo and Biederlack, area rugs and carpets, stationery for the Brett Collection, and flatwear, china, and glassware. In her tableware designs, Miss McFadden managed to achieve a rough-textured, handcrafted look and, at the same time, keep cost and prices down by using the latest manufacturing techniques. "I don't think that anything qualifies me to design products for the home," she admitted to Norma Skurka in an interview for the New York *Times* (May 12, 1977). "It's my own concept and vision. But if the products are beautiful and timeless, they will sell."

Mary McFadden, who designs all her clothes on her own reed-thin figure, carries a mere 100 pounds on her five-foot five-inch frame. She has large, hazel eyes, dramatically emphasized with kohl eyeliner, jet-black hair worn in a short, geometric cut, and pale skin. Her elegant, white-walled apartment on Manhattan's Upper East Side is virtually an art gallery, deliberately arranged to display an eclectic collection of ancient and contemporary pieces, ranging from cuneiform tablets to American Indian rugs to bronze sculptures by Isamu Noguchi. "Each object has a specific place within an overall design, not only for the texture, but for the color and shape," Miss McFadden explained to Francesca Stanfill in an interview for *Architectural Digest* (May 1980). "There's an order to everything, very carefully worked out. I suppose that's from putting buttons on dresses." She devotes the same care and attention to the color-coordinated menus and table settings that distinguish her frequent dinner parties. Although she once claimed that her work occupied "100 percent" of her time, Miss McFadden plays tennis and skis, and she regularly goes to the movies and the theatre. She has one daughter, Justine Harari.

The recipient of a return Coty Award in 1978, Miss McFadden was elected the following year to the Coty Hall of Fame. Among her many other awards are the Neiman-Marcus Award of Excellence, the Rhode Island School of Design's President's Fellows Award, the Albert Einstein Award for Achievement, and a Certificate of Recognition from the Fashion Group Foundation. Miss McFadden sits on the boards of directors of The Fashion Group, The Institute for Art and Urban Resources, the Lannan Foundation, and the Sundance Institute, and she is an adviser to the National Endowment for the Arts. She was recently elected president of the Council of Fashion Designers of America.

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McRae, Carmen

Apr. 8, 1922- Singer. Address: h. 2200 Summit Ridge, Beverly Hills, Calif. 90201

Although she ventures widely in popular song—as witness her superb album *The Great American Song Book*—the distinctive stylist Carmen McRae is first and foremost a veteran jazz singer, and many consider her the quintessential such female vocalist performing today. Miss McRae's improvisational skill, rooted in her knowledge of the piano, is surpassed only by her spell-binding ability to turn words into instant theatre. Her repertoire ranges from "God Bless the Child" and other songs associated with Billie Holiday—the major influence on her—through such pop standards as Cole Porter's "I've Got You Under My Skin" and Jule Styne's "Just in Time" to Billy Joel's "New York State of Mind" and Stevie Wonder's "Where Were You When I Needed You?" Among the the most successful of her recordings commercially have been "Skyliner" and "Take Five."

Born in Harlem on April 8, 1922, Carmen McRae is one of four children of Osmond (or Oscar, as some sources have it) McRae, who managed a Manhattan health club, and Evadne McRae. Her parents, immigrants from the West Indies, instilled in her, as she has recalled, "a sense of pride and self-respect" and an indifference to race and color, with the result that she experienced "very little personal discrimination," perhaps because she was "just not looking for it." Her father was "a very musical man . . . not a performer, but someone who loved good music," and several relatives were good amateur singers, but she is the only member of her family who has made a career of music.

Miss McRae grew up in Manhattan, the Bronx, and Brooklyn, and she attended Julia Richman High School on the East Side of Manhattan. Her parents staked her to five years of piano lessons in the hope that she might become a concert pianist, but she "had no eyes for that," as she recalled in an interview with Roberta Brandes Gratz of the New York *Post* (August 29, 1966): "I'd keep sheet music of pop tunes hidden among the classical stuff in the piano bench, and when everyone was out of earshot I let go with the pops."

Without the musical knowledge she gained in studying piano, Miss McRae would never have become the adventurous singer that she is, at home and sure of herself on that springboard of jazz improvisation, the interval *between* notes. "That experience of studying music is what put me where I am today," she told Arthur Taylor, the author of *Notes and Tones: Musician-to-Musician Interviews* (1977). "Without it I perhaps would not even be singing, or if I had become a singer, it might not be as impressive as whatever it is I do now. . . . It doesn't have to be the piano. It can be a guitar or a harp, but I think piano is the simplest if you want to be a singer."

Carmen McRae was "discovered" at age seventeen, when she won an amateur talent contest at the Apollo Theatre in Harlem. That exposure brought her to the attention of the jazz pianist Teddy Wilson's then wife, Irene Kitchings, who helped her to launch her career. Miss McRae also met and became a friend of her idol, Billie Holiday, the definitive jazz vocalist, who was then with the Teddy Wilson band. In 1939 Miss Holiday recorded a song written by Miss McRae, "Dream of Life."

"If Billie Holiday had never existed, I probably wouldn't have, either," Miss McRae assured John S. Wilson of the New York *Times* (December 14, 1979). Miss Holiday's influence on her was so pervasive that at the start of her career her sets of songs were direct imitations of Miss Holiday. That start was slow and uncertain, partly because her parents discouraged her show business aspirations. At their insistence, she took a secretarial course, and for several years she did clerical work in addition to, and sometimes to the exclusion of, singing.

In 1940 Miss McRae sang briefly with the Benny Carter band, and in the years following she put in short stints as a band singer for Earl ("Fatha") Hines and Count Basie. During World War II she spent two years as a government employee in Washington, D.C., and after it she sang with Mercer Ellington's short-lived band. "She had an emotional quality, an ability to be arresting that she has developed over the years," Mercer Ellington later observed, as quoted by Burt Korall in the *Saturday Review* (April 29, 1967). "Even then, at the beginning of her career, she sang as a musician would play."

The Mercer Ellington band broke up following an engagement in Chicago in 1948. Staying on there, Miss McRae went solo. Applying at a club that needed a pianist-singer, she landed a two-week contract and ended up staying for seventeen weeks, a sojourn that marked the beginning of her emergence from the shadow of Billie Holiday, as she pointed out to John S. Wilson of the *Times*: "It was the first consistent job I had ever had. I was doing my own thing, maintaining my own audience, and out came Carmen. If you don't get an audience to sustain you, you never find out who you are. . . . I'm not completely out of the Billie Holiday influence yet. But now I do it deliberately."

After working for three and a half years in Chicago, Miss McRae returned to New York. She was singing and playing the piano in a small club in Brooklyn when the jazz accordionist Mat Mathews encountered her. With that encounter, "things really started happening," as Carmen McRae has recalled. For one thing, she cut her first singles, with Mat Mathews and his band on the Stardust label. For another, she got a job as intermission pianist at Minton's Playhouse, a Harlem club where the best musicians gathered for jam sessions. At Minton's she graduated to an engagement with clarinetist Tony Scott and his quartet that elicited her first notice in a national publication, *Downbeat*, in 1953. The following year she was chosen the "new star" among female singers in *Downbeat*'s poll of critics.

Soon Carmen McRae became a stand-up vocalist, sitting down to accompany herself at the piano only occasionally, once or twice perhaps during a set, as she still does. In 1954 she cut her first album, on the Bethlehem label, and the following year she signed with Decca Records. She tied with Ella Fitzgerald for best female vocalist in the *Metronome* magazine poll in 1955. As the new rage among the cognoscenti of the jazz world, she moved into the elite club circuit, comprising such rooms as the Black Hawk in Los Angeles, the Rainbow Grill in New York, and the Colonial in Toronto. Jack Batten of the Toronto *Globe and Mail* (October 27, 1971) recalled seeing her in her first engagement in Toronto, in the spring of 1955: "She had a sound then that was lazy, sexy, kind of autumnal and a little bittersweet. There were faint echoes of Billie Holiday, a dash of Sarah Vaughan, but you could tell that she was an original, somebody with a distinctive ring to her. She was also . . . very musicianly. There was a jazz intelligence at work."

She was also much in demand at jazz festivals, including the New York *Daily News* Jazz Concerts in Madison Square Garden, where she was the opening night star in June 1962. On that occasion she was joined by such other jazz greats as pianist Dave Brubeck, with whom she had recently cut the phenomenally successful single "Take Five," composed by Brubeck and his wife, Iola, who supplied the lyrics. "We never dreamed our songs could sound so good," Brubeck told a reporter. "Carmen has instinctive, intuitive understanding of a lyric. She can generate an emotional impact seldom found in a popular song."

Her other recordings in that period included the albums *Carmen McRae Sings Lover Man and Other Billie Holiday Classics* (Columbia, 1962), *Bittersweet* (Focus, 1964), *Woman Talk* (Mainstream, 1966), and *Carmen McRae in Person* (Mainstream, 1967). Reviewers of the first-mentioned LP singled it out as one of the more successful of the many attempts by female vocalists to reprise the Holiday legend, a subtle, restrained evocation of Lady Day's melancholy, accomplished with developed technique and mature understanding. Regarding *Woman Talk*, the critic for the *National Observer* (November 28, 1966) wrote: "Miss McRae invests every song with personality, *her* personality, at once wry, skeptical, and passionate. . . . The slightest departure from the melody—a pause here, a half-tone there—creates a new song." Discussing *Carmen McRae in Person* in his *Saturday Review* article, Burt Korall observed that time had brought to her "unclouded" voice "more body, flavor, depth, and the facility to smoothly and harshly underscore emotion."

The pianist and arranger Norman Simmons, who led Miss McRae's trio from 1961 to 1969, told an interviewer for *Current Biography* that the singer "taught [him] about suspense": "If you [the accompanist] run across the vocalist's lines or fill in all the space, you can ruin the suspense. Suspense has to do with the drama of the phrasing of the lyrics. The space is there not just for the singer to take a breath but as a pause before the delivery of the next line. . . . Some singers like you to fill in more than others. . . . Carmen is capable of utilizing the accompaniment at its barest essentials. Carmen can sing so soft and so slow; she's so effective that, when she becomes still, the house is still. That's suspense. She can hypnotize you with one word every fifteen minutes. She knows how to deliver and use that space." While she "offers strong leadership," Simmons said, Miss McRae "requires musicians who can add their own creativity" to the music. "She may seem very arranged, but the performance must be fresh every time." The heart of her talent, he added, was her ability at acting, or dramatic storytelling—"her romance with words and syllables and understanding of lyrics."

In his syndicated column as published in the New York *Post* (April 17, 1966), Ralph Gleason echoed Simmons's last point, calling Miss McRae "the only singer of her generation who can make you permanently lyric conscious," using the words as "story-lines for petite dramas" that "actually hang you up on the progression of meaning." In Gleason's opinion, "no one, including those other greats, Ella Fitzgerald and Sarah Vaughan, can do the things Carmen McRae can do with a song, make it real, make it live, make it breathe."

Atlantic Records released Miss McRae's LP *Just a Little Lovin'*, a sampling of her pop repertoire, in 1970. When she returned to Toronto for several engagements in the early 1970's, Jack Batten of the *Globe and Mail* noted in his reviews that the characteristics he had earlier admired in her—control, musicianship, a jazz sense, and subtle dramatic flair--had become enhanced by a "wonderfully mature sensual quality" in "her looks—mysterious and exotic—and in her voice, too, in the huskiness on low notes, in the light, passing caress that she applies to certain lines." In Batten's view, she had "moved even closer to some sort of peak in her talents." "She is the most moving, most profound woman singer of popular songs alive today. When she performs, there is no reason to consider other vocalists. . . . Miss McRae, at her present level, diminishes them all."

In an engagement at Marty's, the Manhattan steak house and cabaret, in December 1979 Miss McRae offered an eclectic program including songs by Cole Porter, Stevie Wonder, Billy Joel, and Blossom Dearie. She improvised an introduction to "Poor Butterfly" a capella, plumbed the depths of "But Beautiful," soared with "I've Got You Under My Skin," ambled sensuously through "Don't Get Around Much Anymore," and scatted and reparteed with the bass in "Get Out of Town." For encores, she did her own composition "The Last Time for Love" ("written when I was nineteen and thought I knew everything") and Fats Waller's "Ain't Misbehavin." "She doesn't sing the Burke-Van Heusen evergreen 'But Beautiful,'" Rex Reed reported in the New York *Daily News* (December 7, 1979). "She *tells* you as though you're the only person in the room, making every member of the audience feel special. 'Miss Otis Regrets' is a prime example of why she's the queen of phrasing; I have never heard it sung so seriously or so rapturously." Richard M. Sudhalter of the New York *Post* (December 4, 1979) noticed the singer's "strong hands," which, even before she begins to sing, "tell each song's story," so that "the voice, in the end, only reaffirms." Many of the New York critics observed that in her engagement at Marty's she was warmer and more accessible than they had known her in the past.

Miss McRae's album *I'm Coming Home Again* made the charts in 1980. On March 28, 1980 she and her trio performed at Carnegie Hall in the first segment of "Mel Tormé and Friends," a series of three shows featuring Tormé and various musicians. On that occasion her selections included

"That Old Black Magic," sung with her full ensemble, and "The Masquerade Is Over," sung one-on-one with each musician in turn and ending hauntingly with only Carmen McRae's voice and a complex bass figure. "I depend on the bass rhythm in ballads to give me inspiration," she pointed out to John S. Wilson in the 1979 New York *Times* interview. "I do a lot of tunes with just the bass because I love that feeling."

Carmen McRae, one of those rare performers who apparently has never had to overcome stage fright, is regal on the bandstand, sometimes to the point of seeming aloof and blasé. The sculptured quality of her face and the tastefulness of her grooming and attire are complemented by gestures that are as economical as her song interpretations are lean and strong. The emotion is in her seasoned, slightly nasal contralto, which she can modulate from a purr to a scream, with characteristic guttural sounds used as strategic punctuation. Her style is unpretentious, idiomatic, pared down, direct, and intimate. The lyrics are her first priority. "Every word is important to me," she once explained. "The lyrics of a song I might decide to sing must have something that I can convince you with. It's like an actress who selects a role that contains something she wants to portray. If I don't have something new to offer in a song, well, I just won't sing it." It is interesting to note that for many years she excluded "Send in the Clowns" from her repertoire—until she learned that the lyrics, far from being frivolous, alluded to the circus practice of sending in clowns to distract the crowd's attention from a disaster.

Interviewers have found Miss McRae to be more friendly than her public persona would suggest—talkative, with a sense of humor and a realistic view of herself. In some of the interviews she was described as smoking heavily. Raised a Catholic, she long ago rejected organized religion, although, as she told Arthur Taylor, she still believes that there is "a Supreme Being, and that all our lives are destined before we enter on this earth, and . . . that fate has a lot to do with our lives." In her early days in Chicago, the singer was romantically linked to George Kirby, the comedian, and she was later married twice, to Kenny Clark, the bebop drummer, and Ike Isaacs, the pianist. Never having remarried, she lives by herself in Beverly Hills.

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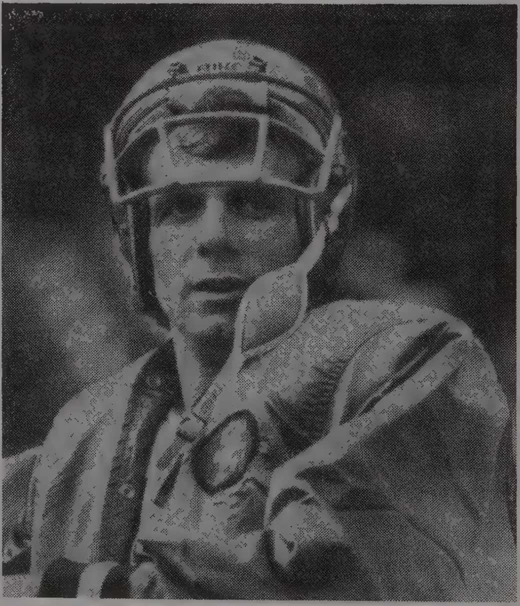
Montana, Joe

June 11, 1956– Football player. Address: b. San Francisco 49ers, 711 Nevada St., Redwood City, Calif. 94061



When the San Francisco 49ers of the National Football League drafted the canny clutch-signal caller and ace passer Joe Montana out of Notre Dame four years ago, Montana's come-from-behind heroics were well known, but his consistency as a quarterback was underrated. Confounding the skeptics and playing up to Coach Bill Walsh's expectations, Montana assumed the field leadership of the 49ers late in 1980 and has been directing Walsh's precision offense with cool authority and efficiency ever since. From the cellar of the NFL, he led the 49ers to the league championship in 1981–82, compiling along the way the NFL's highest pass-completion percentage and lowest interception rate. Going into the 1983 season, he was the second ranking quarterback in the NFL's National Football Conference, just behind Danny White of Dallas.

The keys to Montana's success are his poise, his concentration under pressure, his patience in waiting for an open receiver, his extraordinary downfield vision, his agility in scrambling and throwing on the run, and, above all, his grasp of the San Francisco game plan, the most detailed and intricate in the NFL. At this stage in his development, as carefully planned by Coach Walsh, he does not yet call his own plays, but he changes calls at scrimmage with quick intelligence and decisiveness and, according to Sam Wyche, San Francisco's quarterback coach, "knows precisely what is right or wrong with a play as soon as it happens." According to Walsh, the "greatness within him" is yet to be fully realized: "With Joe, we don't have a limit. . . . In time, he will have more and more input."

Joseph C. Montana is of Italian descent, with a touch of American Indian (1/64 Sioux). An only child, he was born on June 11, 1956 in Monongahela, Pennsylvania. His father, Joseph Montana Sr., is the manager of the Civic Finance Company in Monongahela, and his mother, Theresa Montana, is a secretary at the same company. Joseph Sr., an athlete manqué, introduced his son to sports as early as possible, giving him a baseball and bat when he was eight months old and later installing in the backyard a basketball hoop and a tire to throw footballs through. Montana's boyhood hero was Joe Namath, the legendary quarterback of the New York Jets, also a native Pennsylvanian.

An all-around star athlete at Ringgold High School in Monongahela, Montana was ready to go to North Carolina State University on a basketball grant-in-aid until Notre Dame University, his preference, came through with a football scholarship. Never as impressive in practice as in actual game situations, Montana did most of his playing under Coach Dan Devine at Notre Dame as a last-ditch substitute—a magnificent one, engraved in Notre Dame legend as "the Comeback Kid," the heroic subject of a campus song, "The Ballad of Joe Montana." The major "miracles" he pulled off were six in number. The first was at North Carolina in 1975. Sent in with Notre Dame trailing 14–6 in the last quarter, he passed the Fighting Irish to a 21–14 reversal within one minute and two seconds. Later in the same season, the Air Force Academy was leading Notre Dame 30–10 when Montana entered the game in the second half and in eight minutes threw three touchdown passes. Notre Dame won, 31–30.

Montana sat out 1976 with a shoulder separation. In the third game of the 1977 season, against Purdue, with starter Rusty Lisch out of form and second-stringer Gary Forystek injured, Coach Devine summoned Montana from his third-string perch in the fourth quarter, when Purdue was leading 24–10. Completing nine of fourteen passes for 154 yards and twenty-one points, Montana brought the Irish from behind to a 31–24 victory. Remaining the starting quarterback for the rest of the season, he led Notre Dame to a first-place finish in the national collegiate standings. Fifth in the A.P. and U.P.I. polls going into the Cotton Bowl on January 2, 1978, the Irish upset unbeaten, first-ranked Texas, 38–10. With aerial support from Montana, Notre Dame attacked chiefly on the ground on that occasion.

In 1978, with Pittsburgh leading 17–7 with eight minutes left, Montana completed fifteen of twenty-five passes for 218 yards, and Notre Dame finished the victor, 26–17. Later in the same season, with forty-two seconds left in a game against the University of Southern California, he turned the score around, from 24–6 Trojans to 27–25 Irish, before USC edged to victory with a last-second field goal. His most memorable achievement was his college finale, the January 1979 Cotton Bowl game against Houston. On that occasion, although ill, he entered the game late in the third period, when Houston was leading 34–12, and passed the Irish to a 35–34 victory, completing his clinching touchdown pass in the final seconds of the game. With a 9–3 record, Notre Dame was sixth in the U.P.I. poll and seventh in the A.P. poll in 1978. Montana's college career passing totals were 268 completions out of 515 attempts for 4,121 yards and twenty-five touchdowns. Twenty-five of his passes were intercepted.

His heroic status on the Notre Dame campus notwithstanding, professional scouts were dubious about the long-term strength and accuracy of Montana's arm. When no National Football League team picked him in the first and second rounds of the 1979 pro draft, Montana, having "confidence in [himself]," was unperturbed. Sharing his confidence was Bill Walsh, the newly signed general manager and coach of the San Francisco 49ers. Needing a running back, Walsh selected James Owens of the University of California at Los Angeles in the first round. He was also looking for a healthy quarterback, because both Steve DeBerg and Scott Bull had recently undergone knee surgery and San Francisco "couldn't go into the season in that condition," as Walsh has recounted. The day before the draft, Walsh and his staff worked out several quarterbacks, including Montana, who "showed he was pretty sound." Attributing Montana's so-so reputation with scouts to "the system they [Devine et al.] were operating" at Notre Dame, Walsh saw Montana's potential and selected him in the third round. He was unable to "find any negatives about Montana's arm" then or later, as he told Lowell Cohn of the New York *Times* (January 18, 1982): "People who say [his is] only an average arm are mistaken. And they always will be. Because his delivery is not a flick of the wrist like Terry Bradshaw's, they think it's not strong. He throws on the run while avoiding a pass rush, and he does not have to be totally set. He is not a moving platform like some others who are mechanical and can only do well when everything is just right. Joe performs just as well under stress."

Walsh and quarterback coach Sam Wyche did not thrust Montana into the professional fray all at once. Stressing fundamentals and his natural, peculiar style of ball control, they let him develop gradually, in tandem with another rookie, receiver Dwight Clark. In 1979—when the 49ers went a dismal 2–14, a repetition of their 1978 record—Montana made brief appearances in sixteen games, throwing only twenty-three passes and connecting with thirteen, one for a touchdown. The following year, after DeBerg threw seven interceptions against Dallas in the sixth game of the season, Walsh began edging Montana into the number one spot, with Clark as his principal receiver. Still in awe of the professional milieu, Montana played cautiously, but he nevertheless completed 176 of 273 passes for 1,795 yards, for a league-leading percentage of 64.5. Two of the completions were for touchdowns.

Montana locked up the San Francisco field leadership for himself in a game against the New Orleans Saints on December 7, 1980. In the first half of that game he completed eight passes for a meager twenty-seven yards, and the Saints were ahead at the half by twenty-eight points. In the second half he led San Francisco in four touchdown drives, two in the air and two on the ground, and engineered a fifty-five-yard drive in overtime that culminated in a field goal. The 49ers' 38–35 victory was probably the greatest second-half comeback in NFL history. Overall, the team remained in the red in 1980, with a 6–10 record.

Montana's insecurity and hesitancy in field leadership diminished appreciably after his road roommate and rival DeBerg, a man with a domineering personality, was traded to the Denver Broncos in the summer of 1981. The following fall Montana, more relaxed and patient in the pocket and walled by a rebuilt "New Name" defense, was throwing more passes downfield, with fewer interceptions. In the first half of the 1981 season the 49ers had an interception ratio of twelve (by them) to five (against them), as compared with 4:17 during the same period the year before. Their fumbleratio improved, going from five gained and seven lost in the first eight games of 1980 to 12:5 in the first half of 1981, and they had a net average gain of three turnovers per game. As of mid-season 1981, Montana was first in passing in the National Football Conference and second in the NFL. He had completed 153 of 237 passes for 1,910 yards and eleven touchdowns, and he had thrown ninety passes in a row without an interception.

The 49ers won the NFC West title in 1981 with their most regular-season victories ever, thirteen. Montana completed 311 of 488 passes for 3,565 yards and nineteen touchdowns. His completion percentage was again the highest in the NFL, and his interception rate was the lowest in the NFC. Again, his touchdowns were greater in number than his interceptions. In the nip-and-tuck conference game against the favored Dallas Cowboys on January 10, 1982, Montana captained the 49ers in an eighty-nine-yard downfield drive climaxed by a touchdown passs to Dwight Clark. With fifty-one seconds left, a place-kick by Ray Wersching put San Francisco ahead, 28–27. A Dallas counterattack ended when the San Francisco end Jim Stuckey recovered a fumble by the Cowboy quarterback, Danny White, and the 49ers were on their way to Super Bowl XVI.

In the Super Bowl on January 24, 1982, the 49ers faced the Cincinnati Bengals, quarterbacked by another protégé of Bill Walsh, Kenny Anderson. With Montana throwing twelve for eighteen for 132 yards, San Francisco had the longest scoring drive in Super Bowl history (ninety-two yards) in the first half, during which Montana scored the first touchdown in a one-yard rush. At the half, San Francisco was leading, 20–0. When the Bengals rallied in the second half, Montana, under orders from Walsh, played for ball control, limiting his passes to four (two completed, for twenty-five yards) and setting up Ray Wersching's field goals. The game ended 26–21, in San Francisco's favor.

When Montana was voted the game's Most Valuable Player the day after the Super Bowl, his elation was tempered with regret that the vote did not reflect the contributions of Wersching and the San Francisco defense. The Cincinnati defensive end Ross Browner, who had been a teammate of Montana's at Notre Dame, did not concur in his self-effacement. "Joe played a fine game," Browner observed to a reporter. "This was one of those games that showcased his talent. Joe just wasn't [former Notre Dame coach] Dan Devine's type of quarterback. He was just too cool for Devine, too calm and collected. Joe had it in him all the time. Devine just didn't realize it." In his post-Super Bowl comments, Jim Plunkett, the former star quarterback of the Oakland Raiders, credited Montana with "the intangibles" that make a good quarterback: scrambling "to get out of trouble," coming up with "the big play when you need it—all those things that you don't find on chalkboards."

In the 1982 season, which was shortened by an NFL players' strike, San Francisco lost six of the nine games it played. Montana completed 213 of 346 passes that season, seventeen of them for touchdowns, and he gave up eleven interceptions. Going into the 1983 season, his pro career regular-season statistics were 1,130 attempts, 733 completions, and 8,069 yards gained in passing. At the expiration of Montana's original four-year, $500,000 contract with the 49ers, his agent, Larry Monroe, was seeking a new three-year agreement worth an estimated $1,500,000. Off the field, Montana earns an additional $400,000 or more from personal appearances, product endorsements on television, and other promotional work. The sources of his post-season revenue have included Propel, the fuel additive, Wilson Sporting Goods, Adidas running gear, and the TV game show *Tattletales*, on which he has made several guest appearances.

Like Coach Walsh, Montana is a perfectionist, but he rarely if ever allows his attention to detail to erode his composure, detachment, or basic good humor, and he accepts failure and mishap in stride. After a training session, he takes game plans and films home with him for an hour or two of study in the evening. In the huddle, he exudes a confident, take-charge attitude in his own quiet way. He can become emotional in tense moments, but he tries to admonish his teammates without scolding, and he seldom lets his temper get out of control. The San Francisco strategy, which includes a safety-valve receiver on every play, allows him to dodge the outside rush and to keep his passing within the short-medium range, where he is at his best.

Joe Montana looks less hulking than his height (six feet two inches) and weight (195 pounds) would suggest. He is slope-shouldered and spindly-legged and has blue eyes, blond hair, a boyish smile, and a personality that he himself has described as "low-key" and "sort of laid-back." Accessible and accommodating, he finds it difficult to say no to interview-seeking reporters and autograph-seeking fans (who have never been known to boo him). Montana moved to California two months before he was drafted by the 49ers, because he liked its outdoors, especially its beaches, and because he wanted to be near Cass Castillo, an airline stewardess, to whom he is now married. Both he and his wife were previously married and divorced. The Montanas live on a small ranch in Woodside, California, a twenty-minute drive from Candlestick Park, the 49ers' home stadium, with two miniature dachshunds and two Arabian horses. Montana goes horseback riding with his wife, except during the football season, when he assiduously protects himself from possible occasions of off-field injury. San Francisco fans have nicknamed him "Golden Joe" and "Big Sky," the latter the winning entry in a nickname contest run by the San Francisco *Chronicle*. Montana himself preferred one of the losing names in the contest, the inscrutably off-the-wall "David W. Gibson," and that is the name he has above his locker.

As Coach Walsh told Dick Kaegel of the *Sporting News* (February 6, 1982), he believes that Montana will be "the great football player of the future at quarterback." "He has tremendous quickness of foot, he has the ability to elude people and throw accurately. . . . He is one of the coolest competitors, one of the greatest instinctive players this game has ever seen and I think he's just getting started." Whatever the future, Montana looks to it with serenity and ready resilience, in keeping with his philosophy of "taking it all a day at a time" and letting "what happens happen." He is a Roman Catholic.

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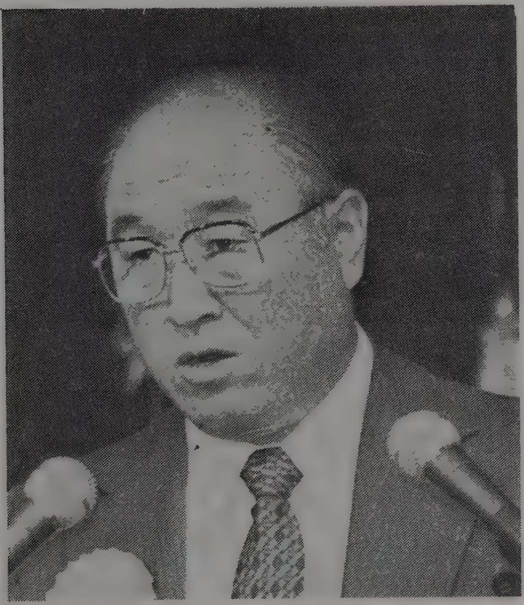

Moon, Sun Myung

Jan. 6, 1920– Korean religious leader. Address: b. c/o National Headquarters, Unification Church of America, 4 W. 43d St., New York City, N.Y. 10036

A purported following of 3,000,000 throughout the world looks for spiritual leadership to the self-ordained Korean evangelist, the Reverend Sun Myung Moon, founder and head of the Unification Church, a controversial religion that has proved to be particularly appealing to young adults. Since bringing his ministry to the United States in 1971-72, Moon, along with his church, which evolved from a small sect in war-torn Korea during the 1950's, has been an almost constant focus of media attention. Although greatly admired by many disciples, Moon has engendered widespread hostility, particularly among some of the parents of "Moonies," as his converts are popularly called. Critics have charged that the Unification Church's recruitment and indoctrination methods are akin to brainwashing. But Moon defends the attraction of his religion as "the magnetic power of the truth."

Claiming to present a Christian interpretation of scripture vitally enhanced by revelatory encounters with God and also historical religious figures including Christ and Gautama Buddha, Moon teaches that he himself has "the possibility of becoming the real Messiah." Like many evangelists, he stands far to the right in his political beliefs, maintaining that the struggle between God and Satan is literally represented by the conflict between democracy and Communism. In 1977 a report issued by the multifaith National Council of Churches of Christ rejected Moon's contention that the Unification Church belongs in the Christian camp, citing various elements of belief contradictory to Christian faith. Also a businessman, Moon has made the Unification Church the backbone of a sizable financial empire, with annual income estimated at $30,000,000. In May 1982 he was convicted in a federal court of income tax evasion and later drew a prison term of eighteen months together with a fine of $25,000, and in September 1983 his conviction was upheld by a federal appeals court.

Yong Myung Moon, as Sun Myung Moon was originally named, was born on January 6, 1920, the younger of two sons in a farm family of eight children. Information about some aspects of his life is elusive and contradictory. But according to J. Isamu Yamamoto in *The Puppet Master* (1977), his birthplace was the rural village of Kwangju Sangsa Ri in the Pyungan Bukedo province in northwest Korea (today a part of North Korea, or the Democratic People's Republic of Korea). When he was ten years old, his parents joined the Presbyterian Church, following a trend in Korea, which was then under Japanese rule, to embrace Christianity and reject the Shinto faith propagated by the invaders. Members of his family have recalled that Moon was quiet, sensitive, and somewhat reclusive as a boy. "From childhood, I was clairvoyant," he once informed a gathering of his followers. "I could see through people, see their spirits."

On finishing primary school, Moon left home to acquire his high school education in the southern Korean city of Seoul. There, at a Pentecostal church, he also continued his religious training. When he was fifteen, he first glimpsed the magnitude of his mission. In a revelation resembling Gautama Buddha's first perception of human misery, Moon realized that the world needed to be changed, and, as Yamamoto relayed the account of the experience given by Moon's followers, "He decided to bear the responsibility for relieving the burden of suffering from the human race."

On Easter Sunday in 1936 Moon had a vision, he has maintained, in which Jesus Christ appeared to him while he was deep in prayer on a Korean mountainside. Jesus, whom Moon recognized from his picture, told him that he had been chosen to complete the mission that the crucifixion had interrupted. Although he was hesitant at first, he decided to accept the challenging assignment. That incident, which is often recounted in Unification Church publications, is said to have initiated a nine-year course of study, prayer, and communication with God and such historical figures as Moses and Gautama Buddha. According to a biographical sketch that appeared in *Christianity in Crisis: New Hope*, published by the Unification Church in 1974, "In those years of prayer, he discovered a series of principles through which it was possible to clearly understand the spiritual and physical nature of the universe, the process and meaning of history, as well as the inner meanings to the parables and symbols of the Bible and the purpose of all religions."

In 1938 Moon went to Toyko, Japan to study electrical engineering at Waseda University. Although some church documents assert that Moon struggled and risked his life to unyoke Korea from Japanese domination, his activities during the period from 1938 to 1945 are far from clear. It is uncertain that he graduated from Waseda University. He apparently returned to Korea toward the end of World War II and began to gather followers. According to *The Puppet Master*, Moon spent about six months in the Israel Soodo Won, a monastery run by the evangelical Paik Moon Kim, and soon thereafter set up his first church, called the Kang Hei ("Broad Sea") Church, in the northern city of Pyongyang during 1946. Around that time, also, Moon changed his name to Sun Myung Moon.

The new Communist regime in northern Korea, headed by Kim Il Sung, made a sweeping effort to suppress religious institutions soon after coming to power, and in August 1946 Sun Myung Moon was arrested by Communist police. He has claimed that he was tortured and left for dead by authorities. After continuing to preach for the next fifteen months or so, he was rearrested, sentenced to five years, and interned at a labor camp in Hungnam. In his lectures and talks to his followers Moon has often recounted how he survived the rigors of prison life. In one such talk, "Challenge and Victory," he recalled his confident resolve: "However strong Kim Il Sung's power may be, if I am well trained in prison and go through hardship here, I will be able to be victorious over anything." A few months after the Korean war began, in October 1950 UN forces liberated him from prison. First returning to Pyongyang in an effort to locate some of his followers, Moon, with several of his disciples, then fled to the southern city of Pusan, where he found employment as a harbor laborer.

During the next several years Sun Myung Moon recruited a small band of believers and began a more formal exposition of his views by writing his *Divine Principle*, which, although not published until about 1957, was completed in draft form some five years earlier. In May 1954 in Seoul, where he had moved the preceding year, Moon established the Tong-il-Kyo, which he called in English the Holy Spirit Association for the Unification of World Christianity. One of many small churches striving for recognition in a country where traditional religions had lost their grip, Moon's church had the appeal of eclecticism. According to an unnamed Protestant church mission leader quoted by Frederick Sontag in *Sun Myung Moon* (1977), the Unification Church "has the Korean method of what we call syncretism. This has been the favorite religious method in Korea, take a little bit of something and something else and make your own thing."

Moon's *Divine Principle*, which he regards as neither philosophy nor theory, but as "an unchanging truth of God" that demands from the reader a transition from thought to action, is his fundamental written work. His teachings have been amplified by lectures and talks, and Moon has promised that someday he will reveal "a much greater area of truth" that he has received but is reserving for the future. An engaging and unsophisticated work of theology some 500 pages long in the American edition (1973), *Divine Principle* explores and explains a host of thorny issues that have plagued seekers of faith for centuries. Although its design is grandiose, the book is simple and literal in execution. Moon examines the questions of why the universe exists and God created man, the origin of sin and the role of Satan, the true purpose of the Messiah, and a virtually endless array of old and new problems. His most distinctive ideas include his view that adultery in the Garden of Eden between Eve and Lucifer resulted in the spiritual and physical fall of mankind, and the notion that human beings are of two kinds, "Cain-types" and "Abel-types." Highly idiosyncratic formulations, which appear to blend Christian theology and Western metaphysics with Buddhistic ideas and Oriental folklore—such as his view that "the structure of the earth . . . is similar to that of the human body"—abound throughout the lively text.

At some time during the early years of his ministry, Sun Myung Moon entered into business. In an article for *New York* (September 27, 1976), "The Eclipse of Sun Myung Moon," Chris Welles wrote that "Moon after numerous failures managed to assemble a marginally profitable group of business concerns to finance his church and provide employment for its members." But he realized, according to Welles, that Korea did not hold out to the Unification Church the possibility of great expansion. International missions were established—first in Japan and later in the United States and other countries—to spread Moon's evangelism. In the United States, where members of the church, then called the Unified Family, first appeared in 1959, there was so little growth that for nearly a decade his small groups of followers went generally unnoticed. The establishment, however, of a right-wing arm of the church in 1969, called the Freedom Leadership Foundation, and a reorganization of the church itself about two years later led to higher visibility and, most important, prepared for the advent in America of the Reverend Sun Myung Moon himself.

Arriving in the United States in December 1971, Moon remained there until March 1972 to bring his "Day of Hope" message to seven cities on the first of several cross-country speaking tours. It was followed in late 1973 by a twenty-one-city tour, during which the secular press became interested in Moon, both because of the crowds he was drawing to his widely advertised talks and because of his support of the then beleaguered President Richard Nixon. Through newspaper ads, rallies, and demonstrations the Unification Church members lent Nixon, less than a year away from resigning office, their enthusiastic support and urged Americans to forgive the excesses of Watergate. Arguing that God Himself had chosen Nixon to be President, Moon told Americans, "Richard Nixon is your brother. Will you not then love your brother? You must love the President of the United States."

The whirlwind speaking tours, which were more or less annual events for several years, featured such general themes as "Christianity in Crisis" and "God Bless America." In the wake of small armies of his young followers, who publicized his coming in each city, Moon staged colorful spectacles that culminated in his speech. A reporter for *Time* magazine (June 14, 1976) described a speech by Moon as an "hour-long harangue, punched out in rough, guttural Korean and translated into English paragraph by paragraph." At such extravaganzas Moon was often picketed by socialists and representatives of various organized religions who condemned the Unification Church as fascist, anti-Christ, and anti-Semitic.

Moon's proselytizing nevertheless augmented the recruitment of new converts by his American followers, estimated in 1975 in *Time* (November 10) to total 30,000 in 120 branches nationwide. Although his crusading campaigns brought him much publicity, he also became the focus of investigation and vilification. Grieved and angry parents undertook law suits and sometimes hired "deprogrammers" when their young-adult children deserted them for Moon, whom, along with his wife, they recognized as the "True Parent." Some former members of the church have written books and articles describing how they were induced to discard conventional beliefs, accept Moon's messianic theology, and often to espouse a regimented, quasi-monastic way of life. Efforts to recover converts from the embracing arms of the Unification Church raised serious legal issues, and when Moon counterattacked he sometimes had the support of such organizations as the American Civil Liberties Union, which regarded the parents' demands as unconstitutional interferences with a person's rights of affiliation and freedom of religion.

Another persistent difficulty, which often affected Moon himself as well as the church, involved financial scandal. As the church coffers filled and real estate was acquired, investigative reporters began inquiring into the sources of its wealth. Tithing and the efforts of Moonies to acquire money for the church by selling trinkets and flowers on the street were apparently quite profitable. Church assets, aside from real estate, include two daily newspapers, fishing fleets, and manufacturing concerns—a total of probably more than 150 businesses in the United States and abroad. Many of its firms are places of employment for its members. A $48,000,000 Korean war epic film, *Inchon* (MGM/UA, 1982), financed largely by members of the Unification Church, with Moon as a special adviser, was thoroughly panned by critics despite a distinguished cast that included Sir Laurence Olivier as General Douglas MacArthur.

The cluster of businesses and anti-Communist organizations that the Unification Church spawned were often less than forthright in acknowledging their connections to the church. In 1976 Chris Welles reported in his article for *New York* magazine that Moon's church was under investigation "by Congress, the Justice Department, the Labor Department, the IRS, the Federal Reserve Board, the comptroller of the currency, and the Federal Trade Commission." Moon's name was persistently linked with the efforts of the South Korean government to pressure Congressmen to support President Park Chung Hee's regime, in what came to be known as the "Koreagate" scandal of 1977-78. Although he was not charged with any crime, a subcommittee of the House Committee on International Relations scored Moon's church and related organizations for apparent violations of tax, immigration, and banking laws, as well as other improprieties. In 1979 a Federal court prevented the church from secretly trying to gain control of the Diplomat National Bank of Washington, D.C.—

to which the Unification Church International (a nonprofit organization formed in 1977) assented without admitting or denying the charge.

On October 15, 1981 Sun Myung Moon was indicted, together with Takeru Kamiyama, one of his aides, for income tax evasion. According to a federal grand jury, Moon had failed to report more than $150,000 of income earned during the years from 1973 to 1975 and had also attempted to impede an investigation by the IRS. Moon's lawyers countered that the money actually belonged to the church, but the government proved its case. On May 18, 1982 Moon and Kamiyama were found guilty, and Moon was sentenced on July 16 to eighteen months in prison and fined $25,000. His followers believe that his trial and conviction represented both religious and racial persecution. "It was God and religion that was on trial here," said Mose Durst, president of the Unification Church of America. "Reverend Moon has yellow skin and this country doesn't like what he has to say. That's why he was convicted." Moon's conviction was upheld by a federal court of appeals in New York City in September 1983.

While his conviction was pending the process of appeal, the Reverend Sun Myung Moon lived on one of his luxurious, sprawling estates, in Irvington, New York. Although he has made few public appearances since ending his personal ministry in the United States in 1976, on July 1, 1982 he and his wife officiated at one of the Unification Church's mass weddings, in which 2,075 couples participated in Madison Square Garden. The ceremony underscored the importance of matrimony to the church. Moon himself had arranged the marriages, which remain unconsummated until he gives his approval (the waiting period is usually forty days). Since 1960 Moon has been married to the former Hak Ja Han; they have thirteen children. During his trial he acknowledged having had a previous wife whom he divorced in 1955, testifying, "I divorced her because she was not familiar with my religion." Moon is a portly, round-faced man with a receding hairline and a pleasant smile. One of his recreations is fishing from the deck of his fifty-foot cabin cruiser. A resident of the United States since 1973, he nevertheless still speaks Korean almost exclusively and in some aspects of his home life follows Korean customs.

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Mortimer, John (Clifford)

Apr. 21, 1923- English writer; barrister. Address: h. "Turville Heath Cottage," Henley on Thames, Oxfordshire, England

In his recently published *Clinging to the Wreckage*, a trenchant and sometimes hilarious autobiography, the British writer John Mortimer boasted "with no particular vanity, of being the best playwright ever to have defended a murderer at the Central Criminal Court." For thirty-five years he has coupled a demanding law practice with a prodigious outpouring of novels, plays, radio and television dramas, screenplays, criticism, and journalism. In America, Mortimer only lately came to wide public attention through PBS's televised rebroadcasts of *Rumpole of the Bailey*, his comic dramas about an offbeat London barrister, and of the popular miniseries *Brideshead Revisited*, for which he adapted Evelyn Waugh's novel. In Great Britain, however, he has been well known since the mid-1950's, when he began writing skillfully crafted short plays that included *The Dock Brief*. Hailed for his acute ear for dialogue, his knack for portraying British middle-class manners and attitudes, his Dickensian characters in modern dress, and his satirical bite tempered with understanding and sympathy, Mortimer went on to full-length plays such as the highly successful *A Voyage Round My Father*. In the legal profession Mortimer rose to become a Queen's Counsel and distinguished himself in the 1960's as the principal defender in court cases testing a free press and civil rights.

John Clifford Mortimer was born on April 21, 1923 in Hampstead, London, England, the only child of Kathleen May (Smith) and Clifford Mortimer, a barrister with a flourishing practice in the

Probate, Divorce, and Admiralty Divison of the High Court. In *Clinging to the Wreckage* (Ticknor & Fields, 1982) Mortimer described a pleasant but isolated middle-class childhood with parents who were studiedly eccentric, intensely private, and temperamentally unable to express their affection for him. His mother, he wrote, had been an adventurous "New Woman" of her day who left England to teach art at a girls' school in Natal, South Africa. There she met his father, whose family had emigrated from England at the turn of the century. When John Mortimer was thirteen, his father became totally blind. Thereafter, his mother's life was heroically devoted to his father, whose blindness was never mentioned and who stubbornly continued with his profession and passion for gardening as if nothing had occurred. From Mortimer's reading of legal briefs and literature to his father came his own initiation into his dual careers.

A lanky, ungainly child, Mortimer early on found a remedy for his solitude in devising theatrics in which he became both the observer and the actor of many exotic roles. Sent to boarding school at nine, he received an education traditional for privileged British boys, first at the Sloane Square day school in London, later at the exclusive Harrow preparatory school in Middlesex. He made friends at Harrow, but was unmoved by school spirit, and a severe myopia helped form in him a lifelong aversion to competitive sports. For fun Mortimer staged home theatricals during holidays, took roles in Shakespeare and Gilbert and Sullivan productions at Harrow, and began a satirical novel about the school in the manner of Aldous Huxley. His first short story he sold to the *Harrovian* for ten shillings.

After graduating from Harrow in 1940, Mortimer told his father that he wanted to become a writer. He was pressed instead to enter Brasenose College of Oxford University to read law, a course of study he found "enormously dull." The glittering Oxford life of the 1920's and 1930's that he later dramatized in his *Brideshead Revisited* script had become diminished in lustre by the blackouts and rationing of World War II. At Oxford, Mortimer has recalled, he was "starstruck by poets." He traveled to London hoping to encounter Dylan Thomas or Roy Campbell at a pub and wrote modern ballads influenced by W.H. Auden. For a time he also studied art at the Slade School. During the last two years of the war he worked as assistant director and later as a script writer for the Crown Film Unit, which made propaganda documentaries for the Ministry of Information. Mortimer's interests were far separated from the Unit's standards, he has said, but his apprenticeship in films proved valuable.

Mortimer returned to Oxford after the war, resuming his law study and receiving his B.A. degree in 1947. The following year he was called to the bar. He had meanwhile completed his first novel, *Charade* (Lane, 1947), about his experiences with the Crown Film Unit. Although *Charade* was reviewed enthusiastically, its success was short-lived. "Nothing seemed to have changed," Mortimer wrote retrospectively. "However, it did mean that from my early twenties I have been able to think of myself as a professional writer, and I haven't had to wait long and heart-breaking years for publication."

Following in his father's footsteps, Mortimer developed his law practice in the Divorce Court and the Free Legal Aid Centre in the East End of London. To keep financially afloat, he completed two more novels quickly, *Rumming Park* (Lane, 1948) and *Answer Yes or No* (Lane, 1950; *The Silver Hook*, Morrow, 1950), and he wrote stories for women's magazines. In neither form, he has said, had he yet found his own voice. He drew heavily upon his law experiences for material in novels that followed: *Like Men Betrayed* (Collins, 1953; Lippincott, 1954); *The Narrowing Stream* (Collins, 1954); and *Three Winters* (Collins, 1956). Reviewers recognized in his novels a professional, close-knit proficiency of storytelling that raised his work, as Antonia White of the *New Statesman and Nation* (July 1, 1950) said of *The Silver Hook*, "above the level of the average competent novel." Under the pseudonym of Geoffrey Lincoln, Mortimer also wrote a mystery novel, *No Moaning at the Bar* (Bles, 1957), and with his wife, Penelope Mortimer, he collaborated on a travel book about Italy, *With Love and Lizards* (Joseph, 1957).

In 1955 Mortimer wrote scripts for two radio dramas, *No Hero* and *Like Men Betrayed*, the latter based on his novel. It was the success of his third, *The Dock Brief*, produced in 1957 by the BBC, that caused him to abandon novel writing. *The Dock Brief* is a comic but very moving duologue between an aging, broken-down barrister overcome with fantasies about a miraculous victory in his first court appearance and his dock brief (charity case) client, a pathetic, henpecked husband who has murdered his wife. The play won the Italia Prize for radio drama in 1958, was adapted for television and motion pictures, and in Mortimer's stage version has been produced in other countries. A London stage production in 1958 paired *The Dock Brief* with *What Shall We Tell Caroline?*, Mortimer's first play written specifically for the stage, and, in some opinions, his best in the one-act form. It tells the story of Arthur London, a headmaster at a seedy boys' school who assumes the role of an ebullient roué and raconteur, while being oblivious to the psychological effects of his pretensions upon his wife Lily and daughter Caroline.

Despite excellent notices, Mortimer's two plays had only a brief run on the London stage, but he had found a literary form more suitable to him than the novel. He recalled in *Clinging to the Wreckage*, "I wrote quickly and with great happiness." Among his best-known short plays of that period were *I Spy* (1957), about a private detective who falls in love with the woman he is charged to investigate, a waitress at a shabby seaside hotel, and *Call Me a Liar* (1958), the story of a man whose compulsion to fib nearly loses him the woman he loves. Besides doing short plays, almost all of which originated from dramatic pieces for radio or television, Mortimer wrote brief character sketches, produced in revue form on the London stage in 1959 as *One to Another.*

Mortimer's first full-length play was *The Wrong Side of the Park* (Heinemann, 1960), staged in London in 1960 with Margaret Leighton playing its heroine, a woman in her second marriage who creates an elaborate, schizoid fantasy about the sterling virtues of her first husband, but who ultimately faces the moment of truth that allows her to live happily with her spouse. Described as "perceptive and profound beyond the ordinary" by W.A. Darlington in the New York *Times* (March 20, 1960), *The Wrong Side of the Park* was seen by other reviewers as an overexpanded one-acter, graced with Mortimer's unusual talents for capturing lifelike, entertaining dialogue, sympathetic characters, and the tragicomic dimensions of middle-class dreamworlds. *Two Stars for Comfort* (Methuen, 1962), Mortimer's second full-length play, embodied the same traits. It was produced in London in 1962 with Trevor Howard in the lead role of a retired lawyer turned hotelkeeper, who falls in love with a young guest, only to lose both her and his wife before he becomes aware of the folly of his overobliging, constantly cheerful manner.

Because of the antiestablishment tone of Mortimer's early plays and revue sketches, some critics bracketed him with the so-called "angry young men," such as John Osborne, Harold Pinter, and Arnold Wesker, whose caustic attacks on British middle-class life began revolutionizing the London stage in the late 1950's. In *The Angry Theatre* (1962), however, an early study of the new British drama, John Russell Taylor identified Mortimer as really an "old dramatist" in disguise, despite his run-down settings, middle-class characters, and themes of communication blocks and grotesque private dreamworlds. A champion of failure, rather than an attacker, Mortimer had defined his theatrical position in an introduction to *Three Plays: The Dock Brief, What Shall We Tell Caroline?, I Spy* (Elek, 1958; Grove Press, 1962), in which he saluted comedy as "the only thing worth writing in this despairing age, provided the comedy is truly on the side of the lonely, the neglected and the unsuccessful, and plays its part in the war against established rules."

With a self-confessed low threshold for boredom, Mortimer engaged in a sometimes bewildering assortment of projects while continuing with his law practice and playwriting. Invited by movie producer Anatole de Grunwald to rescue a floundering film script, Mortimer journeyed to Hollywood, but disliked the team collaborations involved in movie writing. Upon his return, however, he again worked with other writers on a Twentieth Century-Fox screenplay of Henry James's short story "The Turn of the Screw," entitled *The Innocents* (1961). His later screenwriting assignments included supplying additional dialogue for the Rank Organization's *Ferry to Hong Kong* (1961); a script for Cavalcade Films' *Guns of Darkness* (1962); the screenplay for Peet Productions' *The Running Man* (1962), a crime drama with Laurence Harvey; a script with Penelope Mortimer for Columbia Pictures' *Bunny Lake Is Missing* (1965), a mystery melodrama; a screen adaptation of Georges Feydeau's farce *La Puce à l'oreille,* entitled *A Flea in Her Ear* (1968), for Twentieth Century-Fox; and a screenplay, which won a Golden Globe award nomination, for that company's *John and Mary* (1970), starring Mia Farrow and Dustin Hoffman. Between films, in 1964 Mortimer wrote a ballet scenario, *Home,* commissioned by the Western Theatre Ballet, and the script for the *Son et Lumière* summer pageant at Hampton Court.

London audiences saw a production in 1967 of Mortimer's *The Judge* (Methuen), an ambitious but flawed play about a harsh magistrate who must face questions of guilt and retribution when, during his last court assignment in a small cathedral town, he encounters a woman whom he had wronged forty years before. From its failings, Mortimer learned to draw his characters from people he knew and not from archetypes. That lesson he applied in one of his most popular plays, *A Voyage Round My Father* (Methuen, 1971), a loosely connected set of autobiographical anecdotes about his early life that center on his late father. Expanded from a 1963 radio version and a prize-winning one-hour television broadcast in 1968, the stage production starred Alec Guinness in its title role, and impressed Nicholas de Jongh in the *Guardian* (August 14, 1971) with its "affection and a sense of character, and sustained humour." Another full-length play, *The Collaborators* (Eyre Methuen, 1973), a comedy about a playwright-lawyer, again drew upon Mortimer's personal experiences for much of its material.

Regardless of considerable successes with his longer dramatic works, Mortimer has almost invariably been viewed by critics as most adept in his short plays, which he wrote in profusion during the 1960's, often in stage adaptations of his radio and television scripts. Among his best known are *David and Broccoli* (1960), depicting a taut struggle between an unathletic student and his physical education teacher at a down-at-the-heels private school; *Collect Your Hand Baggage* (1963); *A Choice of Kings* (1966); *Desmond* (1968); and *Come as You Are* (Methuen, 1971), a collection of four playlets about London households that range in mood from somber pathos to antic zaniness. Providing a well-rounded portrait of John Mortimer, wrote one reviewer of the 1969 production of *Come as You Are,* the playlets showed him as "bouncily daft or tediously serious; no brilliant sparkle or complexity, but a blunt, independent eye and a heart that goes out to the underdog." More of Mortimer's brief character sketches were included in the stage revues *One over the Eight* (1961) and *Changing Gear* (1965). He also made translations and stage adaptations of Feydeau's *A Flea in Her Ear* (1967) and *Cat among the Pigeons* and of Carl

Zuckmayer's *The Captain of Köpenick* (1971). *I, Claudius*, his adaptation for the stage of Robert Graves's two novels about the Roman empire, received doubtful reviews after its London production in 1972.

In 1966 Mortimer became a Queen's Counsel, the title given to barristers who appear only on court cases of major importance. Earlier in the 1960's he had considered ending his law practice. Instead, answering a request from Amnesty International, an agency that examines political violations of human rights, he went to Africa to aid in the defense of the black playwright Wole Soyinko, who was eventually acquitted of criminal charges in a Nigerian court trial. During the decade Mortimer came to be regarded as Britain's foremost legal spokesman for civil rights and free speech, largely through his defense of clients accused under the Obscene Publications Act of 1959 of corrupting public morality. He defended the publishers of Hubert Selby Jr.'s novel *Last Exit to Brooklyn*, the editors of an allegedly obscene issue of *Oz* magazine, and the producers of *The Romans in Britain*, a historical play featuring a homosexual theme and male nudity. Mortimer also expanded his literary endeavors to become a drama reviewer for the London *Evening Standard* and a guest columnist for periodicals such as the *New Statesman*, the *Observer*, and the *Sunday Times* of London.

Although Mortimer wrote only one radio play in the 1970's, *Mrs. Luby's Fear of Heaven* (1976), he was a regular presence on British television with original dramas that included *Married Alive* (1970), *Swiss Cottage* (1972), *Knightsbridge* (1972), and *Rumpole of the Bailey*, which was based on his 1978 Penguin Books novel and for which he won the British Academy of Film and Television Arts Writer of the Year Award in 1979. The comic miniseries' protagonist is Horace Rumpole, whom Mortimer created, he has said, "to have a character to keep me in my old age." Inspired partly by Mortimer's father and played superbly by actor Leo McKern, Rumpole is an aging, eccentric British barrister with a bulbous nose, an unkempt appearance, an insatiable thirst for sherry, and an acid tongue that deters everyone, in courts and out, except his termagant wife. Episodes from *Rumpole of the Bailey* were presented in America by PBS in 1980 and 1981 and were repeated in 1982 on PBS's *Mystery* series.

During 1975-76 Mortimer adapted for television eight stories by Graham Greene, whose novel, *Doctor Fischer of Geneva; or The Bomb Party* (1980), Mortimer is in the process of turning into a screenplay. "Adaptation," Mortimer wrote in an essay for the New York *Times* (January 17, 1982) about his script for *Brideshead Revisited*, "calls for interpretive and not original talent. In this case, the original talent is entirely Evelyn Waugh's." Mortimer's contribution to Granada Television's 1981 "sumptuous dramaturgic feast," as one critic described the eleven episodes, tended to be overwhelmed by the lavishness of the production and by the brilliance of its cast, which included Jeremy Irons, Anthony Andrews, John Gielgud, Laurence Olivier, Claire Bloom, and Diana Quick. Reviewers nevertheless uniformly praised Mortimer's scrupulous fidelity to Waugh's moving portrait of the Marchmain family and its Catholicism. "Probably never before," Gerald Clarke commented in *Time* (January 18, 1982), "has a novel been so faithfully adapted."

John Mortimer is a fairly tall man whose rotund face and heavy build would allow him to play Rumpole. Interviewers describe him as convivial, easy-going, and perpetually amused by the world around him. "Mortimer is an atheist and a liberal of the old-fashioned libertarian variety," Auberon Waugh wrote in the *Dial* (March 1982); "he describes himself as a lapsed socialist." On August 27, 1949 he married the fiction writer Penelope Ruth (Fletcher) Dimont, who had four daughters from a first marriage. She and Mortimer are the parents of two children, Sally and Jerome. The marriage ended in divorce in 1971, and the following year Mortimer married Penelope Gollop. By that marriage he has a daughter, Emily. "Turville Heath Cottage," Mortimer's present home, is a house that his father built near Henley on Thames in the Oxfordshire countryside. Living in the country has recreational value for Mortimer, as has writing, at which he progresses with unusual rapidity. Cooking and going to the theatre are among his other interests. His *Voyage Round My Father* is currently being filmed, with Laurence Olivier as Mortimer's father and Alan Bates in the role of its author.

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Murphy, Eddie

Apr. 3, 1961- Actor; comedian. Address: b. c/o Paramount Pictures Corp., 1 Gulf & Western Plaza, New York City, N.Y. 10023

On November 15, 1980, Eddie Murphy, then a little-known stand-up comedian, made his first appearance as a featured player in the NBC-TV show *Saturday Night Live*. Three years later, he was hailed as a major new star on the basis of his critically acclaimed work in the hit films *48 Hours* and *Trading Places* that brought him a multimillion-dollar film contract with Paramount Pictures. Meanwhile, his nightclub tours continue to attract huge audiences, his first comedy album, *Eddie Murphy*, is a best-seller, and his continued appearances on *Saturday Night Live* have helped to tide that late-night show over some lean times. His colleague Dan Aykroyd put the Eddie Murphy phe-

Eddie Murphy

nomenon in perspective when he observed, "Eddie's on his way to becoming an industry."

Eddie Murphy was born on April 3, 1961, in the Bushwick section of Brooklyn, New York, the son of Charles Murphy, a New York City policeman and amateur comedian, and his wife, Lillian, a telephone operator. The Murphys were divorced when Eddie was three, and Charles Murphy died about five years later. For a time, the family had to struggle to survive, and when the mother was hospitalized for an extended period, Eddie and his older brother, Charles—who is now in the United States Navy—were placed in the care of a woman whom Eddie recalls as "a kind of black Nazi," adding, "Staying with her was probably the reason I became a comedian." As a youngster, Murphy did imitations of such cartoon characters as Bugs Bunny or Tom and Jerry, and film comics like Laurel and Hardy and Jerry Lewis. As he grew older, he began preparing comic routines with almost professional care, often rushing home from school to "rehearse" his impressions of Elvis Presley, Jackie Wilson, Al Green, and the Beatles.

When Eddie Murphy was nine, his mother married Vernon Lynch, a foreman at a Breyer's ice cream factory and a part-time boxing instructor, who moved the family to a two-story ranch house in the middle-class, largely black suburb of Roosevelt, Long Island. The Lynches continue to live in Roosevelt with their son Vernon, Eddie's half-brother. An indifferent student, Eddie Murphy regarded school as "a never-ending party, just a place to get laughs." He attended Roosevelt Junior-Senior High School, which is also the alma mater of basketball star Julius Erving. While there, he dabbled in karate, baseball, and astronomy, and worked for a time as a shoe store clerk. But developing his comedy skills was his only enduring passion, and he became an expert at "ranking," a form of witty insult popular among New York youngsters. In the tenth grade he disarmed a disapproving social studies teacher by announcing, "I'm going to be bigger than Bob Hope."

Murphy took his first step toward superstardom on July 9, 1976, when he hosted a talent show at the Roosevelt Youth Center. "Looking out at the audience," he later recalled, "I knew that it was show biz for the rest of my life." Confident and determined, he began calling local talent agents who found work for him in such Long Island night spots as Richard M. Dixon's White House Inn in Massapequa, the Blue Dolphin in Uniondale, and the East Side Comedy Club in Huntington. Murphy's act consisted largely of impressions and material pilfered from his favorite comedian, Richard Pryor. And like Pryor, Murphy liberally spiced his routine with expletives. "Back then," he told Jerry Parker of *Newsday* (December 6, 1981), "profanity was my hook."

After a while, Murphy began to write his own material, and by the time he was seventeen his weekly income had increased tenfold over a two-year period—from $30 to $300. Soon he appeared at Manhattan clubs, including the Comic Strip, a popular haven for young comedians, whose owners, Robert Wachs and Richard Tienken, later became Murphy's managers. Not surprisingly, his schoolwork suffered, and—in what might have been up to that point the only setback of his life—he was forced to repeat the tenth grade. "As vain as I was," he told Richard Corliss of *Time* (July 11, 1983), "I don't have to tell you what that did to me." But by attending summer school and doubling up on classes, he managed to catch up. Voted the "most popular" boy in his graduating class of 1979, he declared his intention to make his career as a comedian and was quoted in his class yearbook as saying: "In reality, all men are sculptors, constantly chipping away the unwanted parts of their lives, trying to create a masterpiece."

To please his mother, Murphy enrolled at Nassau Community College to study theatre, but he had attended classes for only a short time when he learned that the producers of NBC-TV's *Saturday Night Live* were looking for a black cast member for the late-night show's second incarnation in the 1980–81 season. (The original *Saturday Night Live*, believed by some to have been the most innovative show on television, had run for five years and had spawned such stars as Dan Aykroyd, Chevy Chase, Bill Murray, Gilda Radner, and the late John Belushi.) After weathering six auditions, Murphy was hired as a featured player, or, to use his phrase, "an extra," and for much of that season he appeared only sporadically. His chance to shine came about halfway through the season when the producers suddenly discovered that they had about four minutes of air time remaining and no skits or other material to fill it with. In desperation, they pushed Murphy before the camera and told him to do his stand-up comedy routine. Murphy complied, turning in what was described in *Rolling Stone* magazine as "a masterful performance," shorn of the obscenities that often appear in his nightclub act. Shortly after that, Murphy was named a regular member of the *Saturday Night Live* repertory company. But despite its occasional bright spots, the 1980–81 edition of *Saturday Night Live* fell far short of being a critical success. Then executive producer Jean Doumanian was replaced by Dick Ebersol, who retained only two cast members: Eddie Murphy and Joe Piscopo—a gifted comedian noted for his impersonations of Tom Snyder, Andy Rooney, and Frank Sinatra.

With his talents at last given free rein, Murphy grabbed the spotlight on *Saturday Night Live* and held it. Walking a fine line between racial stereotype and biting satire, he created a varied repertoire of memorable, sharply drawn characters, including the oily, fast-talking television huckster Velvet Jones, hawking such books as "I've Been Kicked in the Butt for Love," or "I Wanna Be a Ho"—a guide for would-be prostitutes; Little Richard Simmons, an outrageously swishy blend of the television exercise guru Richard Simmons and the 1950's rock 'n' roll star Little Richard; Buckwheat, a grown-up version of the babbling character from the *Our Gang* comedy series; and Mr. Robinson, a ghetto interpretation of "Mister Rogers," the soft-spoken children's television personality, who gently announces, "Oh, look, boys and girls, here's Mr. Landlord with an eviction notice."

In other characterizations, Murphy is the militant black film critic Raheem Abdul Muhammad, who wonders why there are no roles for black actors like Isaac Hayes in *Kramer vs. Kramer*; the semi-illiterate convict-author Tyrone Green, reciting such poems as "C-I-L-L my lanlord," or "I Hate White People Because They Is W-I-T-E"; or a senior citizen called Solomon, given to bittersweet reminiscing with his ever-patient friend Pudge—played by Joe Piscopo. Murphy also does skillful—and less than reverent—imitations of Bill Cosby, an aging Muhammad Ali, and Jerry Lewis. His uncannily precise impersonation of blind singer Stevie Wonder has evoked some criticism. "I just do him because I look so much like him," Murphy says in response, adding that Wonder himself has praised his act. Some black critics have found his characterizations demeaning and deficient in social consciousness, but Murphy points out that characters like Buckwheat are too abstract and absurd to be taken seriously as stereotypes.

But most hostile criticism melts in the sunniness of Murphy's considerable charm and his effortless rapport with his audiences. Although Richard Pryor remains one of Murphy's comedy idols, the anger and intensity that fuel much of Pryor's work are absent from Murphy's routines. Instead, what audiences see is a cool and charismatic young man who, in Dick Ebersol's words, "has no fear whatsoever of a television camera," and who gets away with even the most strident material because "his eyes tell the audience he's laughing. . . . Eddie's eyes are the eraser for any misunderstanding."

On the basis of some videotapes of *Saturday Night Live* that he had seen, director Walter Hill chose Murphy for the role of the urbane, fast-talking convict Reggie Hammond in the film *48 Hours* (Paramount, 1982). "We never sent the script to any other actor," Hill told Gene Lyons of *Newsweek* (January 3, 1983). "The advantage with Eddie is that you accept him as Reggie. It's not just a gifted comedian doing a star turn. He's got such a . . . strong feeling for who he is. . . . He's remarkable." As a convicted thief released from prison for two days to help Jack Cates, a jaded San Francisco policeman—played by Nick Nolte—to track down two psychopathic killers, Murphy, according to Gary Arnold of the Washington *Post* (December 8, 1982), "steals the movie." Echoing those sentiments, David Denby of *New York* magazine (December 13, 1982) wrote, "Murphy is going to be a very big star. The audience is alive to . . . his intelligence—the self-interest so transparent and yet so fundamentally good-natured that it becomes richly comical." To make the Reggie Hammond character more "believable," Hill allowed Murphy to make some changes in the script and add some "black dialogue."

The core of *48 Hours* is the funny, yet volatile and uneasy, partnership between the Nolte and Murphy characters. Natural enemies, they hurl insults, profanities, and racial epithets at each other and even exchange fisticuffs before reaching an inevitable rapport. Although both stars share the screen through most of the movie, a key sequence in the film belongs to Murphy: dressed in a $500 suit, he handily subdues the redneck patrons of a country and western bar by pretending to be a tough cop.

Released in December 1982, *48 Hours* grossed more than $5,000,000 in its first week, and within five months it earned $78,000,000. In June 1983 Murphy's second film, *Trading Places* (Paramount), opened in more than 1,300 theatres and once more he stole the picture. A hard-edged and satirical "Reaganomics" comedy, *Trading Places* reminded some critics of the farces of the 1930's. Directed by John Landis, it is about a cynical environment-versus-heredity bet made by the billionaire Duke brothers, portrayed by the veteran actors Don Ameche and Ralph Bellamy. Their unwitting pawns are Billy Ray Valentine, a street-smart hustler from the Philadelphia ghetto, played by Murphy, and Louis Winthorpe 3d, a prissily arrogant commodities trader, portrayed by *Saturday Night Live* alumnus Dan Aykroyd. As a result of the manipulations of the Duke brothers, Winthorpe falls from grace and Valentine inherits his elegant town house and $80,000-a-year job.

Whether he is pretending to be a blind, legless beggar, masquerading as a student from Cameroon, chiding his street friends for not using coasters on his expensive furniture, or, in a technique reminiscent of Groucho Marx, looking directly into the camera in a perfectly timed double take, Murphy makes the most of his every moment in *Trading Places*. His presence, Richard Schickel wrote in

Time (June 13, 1983), "makes *Trading Places* something more than a good-hearted comedy. He turns it into an event." And David Ansen observed in *Newsweek* (June 20, 1983): "Murphy is the most dynamic new comic talent around, a quicksilver quick-change artist whose rapport with the audience is instantaneous."

In the wake of his double triumph in *48 Hours* and *Trading Places*, Murphy was signed to a $15,000,000, five-film contract with Paramount Pictures, which agreed to finance the newly established Eddie Murphy Productions. The deal fulfilled his prophetic claim, made when he was in high school, that he would be famous by the time he was nineteen and a millionaire at twenty-two. Perhaps because his phenomenal rise to fame came as no surprise to him, Murphy has taken his success in stride. He admits to having indulged in some wild spending sprees, buying cars, clothes, and jewelry with reckless abandon, but he has also invested much of his money wisely, and he scrupulously avoids alcohol, tobacco, and drugs. In a television interview first aired in April 1983, he told Barbara Walters, "I'm funny without narcotics. I don't have to sniff cocaine to be funny."

Because he enjoys being on stage, Murphy has not abandoned the stand-up comedy circuit. To celebrate his multimillion-dollar film deal, he performed for two nights at the Comic Strip. In the summer of 1983 the comedian completed a thirty-performance concert tour with the Bus Boys, appeared for three days at the Westbury Music Fair on Long Island, and made an "X-rated" HBO special for cable television. His comedy album *Eddie Murphy* (CBS, 1982), recorded live at the Comic Strip, garnered two Grammy nominations, and a second album, *Eddie Murphy: Comedian*, was scheduled for release by CBS in the fall of 1983. For the 1983–84 season, Murphy is under contract with NBC to do another ten episodes of *Saturday Night Live*, at $30,000 per show. Also in 1983 Murphy appeared as a guest on the *Tonight Show*, made presentations at the Grammy and Academy awards ceremonies, and acted as co-host, with Joan Rivers, for the Emmy awards presentations in September.

Eddie Murphy is five-feet ten inches tall, and he remains a lean 155 pounds, despite a diet that, according to one interviewer, consists largely of "giant cream sodas, . . . cinnamon buns, and the vagrant slice of pizza." Remarkably fastidious about his appearance, he dresses stylishly—usually in designer jeans or leather—and he has been known to spend hours combing his close-cropped hair. His recreations include playing pool and table tennis and listening to rock music. In the summer of 1983 Murphy sold his thirteen-room split-level home in Freeport, Long Island and moved to a two-acre estate in Alpine, New Jersey, a community that is also the home of Joe Piscopo.

Although Murphy is realistic enough to acknowledge that he came along at a time when the industry and when black people are reaching out for heroes, he still insists, "I want my work to have *meaning*. If you think of the Sixties, you think of the Beatles. The Fifties, you think of Elvis. I hope, when you think of the Eighties, you think of Eddie Murphy."

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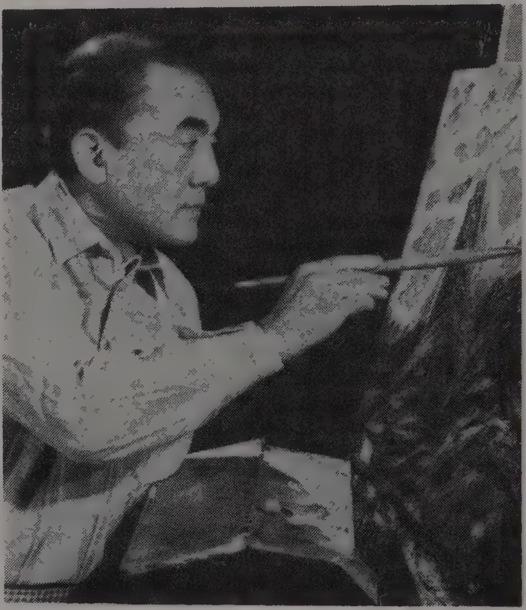

Nakasone, Yasuhiro
(nōk´a-so´´nā ya´sū-he´´rō)

May 27, 1918– Prime Minister of Japan. Address: b. Office of the Prime Minister, 1-6-1 Nagatu-cho, Chiyoda-ku, Tokyo, Japan. h. Official Residence of the Prime Minister, 2-3-1 Nagata-cho, Chiyoda-ku, Tokyo, Japan.

Traditionally, Japanese Prime Ministers have been bland, self-effacing, oblique spokesmen for a consensus, and Zenko Suzuki (1980–82) carried that tradition to the extreme of seeming to say and do virtually nothing. The personable Yasuhiro Nakasone is a refreshing contrast to Suzuki and a flamboyant departure from the tradition, a vigorous politician and statesman, straightforward as well as eloquent in speech, bold in initiative, and decisive in action. As the new chief of the conservative Liberal Democratic party, the political machine that has ruled Japan without interruption since 1955, Nakasone assumed the premiership in November 1982 and immediately began attacking the problems Suzuki had neglected.

At home the major problems facing Nakasone are a rising budget deficit, a bureaucracy in need of pruning, and the first signs of a recession in Japan's robust economy. Internationally, they are a growing restiveness in the United States and the European community over Japanese trade surpluses and in the Pentagon over the military "free ride" that, in part, has made Japan's international economic ascendancy possible. Without hesitation or equivocation, Nakasone has indicated his readiness to expand Japan's role as a global political power to a magnitude consonant with its economic strength. Braving the pacifism of his own people and the fears of reborn Japanese militarism among their neighbors, he has committed his government to "defensive" rearmament at as fast a pace as domestic and regional sentiment will allow. He has done so not only as a hawkish nationalist who believes that Japan should have its own defense capability but also as a resolute ally of the United States, which wants Japan not only to assume most of the burden of defending its own archipelago but eventually to join American military forces in patrolling the South Pacific sea lanes in deterrence of Soviet adventurism. Ironically, it was the United States that forced on Japan, back in 1946, the constitution that renounces war as an implement of national policy and makes the Japanese Self-Defense Force technically illegal.

Yasuhiro Nakasone was born on May 27, 1918 in Takasaki, Gunma Prefecture, Japan, the third of the four children of Matsugoro Nakasone, a wealthy lumber dealer, and Uhka Nakasone, a Christian. His younger brother, Ryosuke, died in a kamikaze mission during World War II. After graduating from Takasaki Middle School at the top of his class, Nakasone attended Shizuoka High School and the University of Tokyo, where he majored in political science. As an undergraduate he passed the higher civil service examination with the eighth best score in Japan, and after graduation he became a civil servant in the Ministry of Home Affairs.

During World War II Nakasone served in the paymaster corps of the Imperial Navy, rising to the rank of lieutenant commander. At first stationed in the Dutch East Indies (now Indonesia), and on Taiwan, he was toward the end of the war sent to the island of Shikoku, across the Inland Sea from Hiroshima, where he witnessed the mushroom cloud from the atomic bombing of August 6, 1945. After an American B-26 dropped a second atomic bomb, on Nagasaki on August 9, Japan capitulated, and General Douglas MacArthur, the Allied Supreme Commander, accepted Nippon's unconditional surrender on September 2, 1945. Occupying Japan, MacArthur imposed on the country a new constitution depriving Emperor Hirohito of his claim to divine right and committing Japan to demilitarization "forever." During the fourth year of occupation the outbreak of the Korean war changed MacArthur's priorities. Now overridingly concerned with the containment of what was seen as the Communist menace, he found the constitution's pacifism irksome. In circumvention of it, a 75,000-strong "police reserve force" was created, the embryo of today's Self-Defense Force, which is on its way to becoming the sixth largest military aggregation in the world. The occupation ended in 1952, but the peace treaty and the subsequent Treaty of Mutual Cooperation and Security gave the United States the continuing right to maintain armed forces in and around Japan.

Nakasone entered politics in December 1946 because, as he explained in an autobiographical pamphlet he wrote for his 1982 campaign for the premiership, he "felt humiliated" by Japan's unconditional surrender and was concerned over the spiritual vacuum created in its wake. "I was convinced," he wrote, "that if Japan was to survive as a member of the international community it was important that our national pride be preserved and our national honor restored. . . . A people who could neither love their country nor have pride in themselves would not be able to respect other peoples nor be respected by them." For many years after the war he wore a black tie as a symbol of mourning for his country's defeat and subjugation.

His first major political act was a public debate in December 1946 with representatives of the Communist party, which was then still in favor with the Allied Supreme Command. Imprisoned during the war, Communists were allowed to operate openly in the early postwar years, and those in the debate unfurled red flags; Nakasone brought to the encounter a Japanese flag, a red disk on a white field, the display of which was then illegal. Thus, as he wrote in his autobiographical 1982 campaign pamphlet, "occupation authorities came to regard [him[as a rightist." His reputation "as a dangerous individual, steeped in rabid nationalism," was reinforced by his advocacy throughout the occupation of policies that would only later also become those of the United States: the restoration of complete independence to Japan and rearmament in the guise of home defense. He continued to criticize Japan's situation vis-á-vis the United States after the occupation, because he viewed the original security treaty between the two countries as "lopsided." "Japan would provide the United States with bases and in return expected the United States to defend it. . . . The agreement might better have been called a treaty of protection. . . . A people who have become used to the protection of another country soon lose the will to defend themselves." A 1960 modification of the mutual security treaty would take Nakasone's objections into account.

Supporters of Nakasone were organized into the Seiun Juku, or Lofty Aspirations Society, which became his campaign management organization. In April 1947 he was elected to the first of fourteen consecutive terms in the House of Representatives, the lower chamber of the Diet, Japan's parliament. He ran initially as a member of the rightist Democratic party, which in 1955 merged with the Liberal party to become the right-of-center Liberal Democratic party, or Jiyu-Minshuto, the ruling party in Japan ever since. As a Diet member and government official, Nakasone made numerous international junkets in the 1950's and 1960's. He was one of the first Japanese leaders to visit the mainland of China after the Communist assumption of power there, and in visits to the United States he met Henry A. Kissinger and became a friend of Robert F. Kennedy. It was in emulation of Kennedy that he began his practice of shaking hands with everyone he meets, a singularly un-Japanese gesture.

In his first Cabinet post, Nakasone was Minister of State and Director General of Science and Technology, in 1959 and 1960. In 1967 he assumed leadership of the faction within the L.D.P. that had until then been led by his mentor, Ichiro Kono. Turning against the latter, he supported Kono's archrival, Eisaku Sato, for the premiership and was rewarded with the Minister of Transport portfolio (1967–68). That and other pragmatic shifts in political position over the years were viewed as "opportunistic" by his critics, who gave him the nickname "Mr. Weathervane," an allusion to his agility in changing direction with political trends.

As Minister of State and Director General of Defense (1970–71), Nakasone changed position on two major issues. One involved the 122 American military bases and facilities on Japanese soil that he had previously wanted turned over to the Japanese Self-Defense Force. The other was an independent nuclear capability, which he once sought for Japan. In 1970 he worked out with the United States a mutually acceptable plan for the joint use of the numerous military installations, and he lent significant international strength to the American-sponsored nuclear nonproliferation treaty. Declaring that Japan "should not now nor in the future build its own nuclear weapons," he signed the nonproliferation treaty for his country.

He reversed his stand on nuclear weapons for several reasons: Japan's geographic vulnerability; the astronomical cost of developing such weapons; his certainty that China's imminent entry into the "nuclear club" would result in a "triangular stalemate" between the United States, China, and the Soviet Union; and his conviction that defense "must rest on a national consensus" and "if [Japan[were to go nuclear, the national consensus supporting [its[defense posture would collapse." At the same time, he asked the United States to share the secret of producing enriched uranium with Japan and other countries so that they might build plants for the production of fuel for electricity. Rebutting the allegation that he was an example of the rightist leadership that could take Japan back down the road to war, he told a reporter for the New York *Times* (September 11, 1970): "I am a nationalist and oppose Communism at home, but I am not anti-Soviet, nor am I anti-Peking. Least of all am I a militarist. I believe in peaceful coexistence." Nakasone changed the insignia of the Self-Defense Force from the dove of peace to the cherry blossom, the emblem of the Samurai warriors of feudal Japan.

Under Prime Minister Kakuei Tanaka, the leader of the most powerful faction in the L.D.P., Nakasone was Minister of International Trade and Industry (1972–74). In that post, he helped Japan to weather the oil crisis better than most of its industrial peers, and he played a significant role in its rapprochement with China. He left the Cabinet when the Tanaka government fell under the pressure of charges that the Prime Minister had accepted bribes from the Lockheed Corporation to arrange the purchase of Lockheed L-1011's by All Nippon Airways. (Indicted in 1976, Tanaka was found guilty seven years later. On October 11, 1983 he was sentenced to four years in jail and fined the same amount as the total of the bribes he was convicted of accepting, $2,100,000.)

As the leader of the dominant party, the president of the Liberal Democrats automatically becomes Prime Minister. That used to mean that the chief executive of Japan was chosen by an elite electorate of some 500, composed of the party members in the Diet and party officials around the country. For many years Nakasone stumped the country in behalf of his League to Promote Public Election of the Prime Minister. His long campaign for the democratization of the political process achieved its goal to some degree in 1978, when a primary election system was inaugurated, giving the franchise to approximately 1,000,000 party members in forty-seven prefectures. Nakasone took his first shot at the presidency that year, coming in third in a four-candidate race. The major planks in his platform were a stronger international position for Japan, more defense spending, and a revision of the constitution to give the armed forces legal status. At the time of the 1976 election, William Chapman of the Washington *Post* (November 25, 1976), noting that Nakasone's long suit was "a streak of populism rarely heard in the L.D. P., which generally supports big business," wrote, "On a political landscape colored a dull grey, Yasuhiro Nakasone stands out like a shiny spot of bright paint."

When Prime Minister Masayoshi Ohira died in 1980, Zenko Suzuki succeeded him. As the Director General of Administrative Management in the Suzuki regime, Nakasone addressed himself to the task of streamlining the government, and on one occasion he created a national sensation by threatening to commit double suicide with a prominent businessman rather than call off a project they had initiated for cutting waste from the national budget.

After Suzuki announced, in October 1982, that he was stepping down from the premiership, Nakasone entered the race for the L.D.P. presidency with the backing of three of the four party factions, those led by himself, by Suzuki, and by Tanaka. When the ballots were counted on November 24, Nakasone was the victor by a majority of 559,673, or almost 58 percent of the votes cast. The following day the party leadership endorsed the election results and on November 26 the Diet in a special session designated Nakasone Prime Minister. His first order of business in the premiership was the Japanese economy, second only to that of the United States among free-market industrial nations and equal to the economies of West Germany and Great Britain combined, but nevertheless sluggish, with growing unemployment, lower exports, and rising government deficits. Nakasone promised to accelerate the movement toward a leaner governmental apparatus and a balanced budget, and to stimulate the economy he announced plans for cuts in income taxes and interest rates.

In foreign policy, his first priority was the strengthening of relations with the United States. Those relations were wearing thin in two areas: defense, where the United States wanted help in the ever heavier military burden it was bearing in the Pacific, and international trade, where American protectionist sentiment was rising apace with its unfavorable export-import balance with Japan, which reached $20 billion in 1982. Referring to Japan's penetration of the American markets in steel, automobiles, electronics, and other products, Representative Richard Ottinger of New York spoke for a growing constituency when he said: "We have been acting like Uncle Sucker. We have seen our entire industrial base eroded, and we have done nothing about it."

In a conciliatory move on the trade issue, Nakasone's Cabinet on December 25, 1982 agreed to lower duties on seventy-five minor American imports, including tobacco, biscuits, and chocolate. The agreement became policy the following month and went into effect three months later. Subsequently, measures were taken to cut the web of legal red tape and complicated customs, product standards, and testing practices that obstruct the marketing of American products in Japan. Obversely, Japan's Ministry of International Trade and Industry raised the export floor prices on sophisticated, computerized Japanese machines to give some relief to machine tool industries in the United States and the European community, which were suffering the worst downturn in half a century.

Signaling a willingness by Japan to contribute a fairer share to its own security, Nakasone on December 30, 1982 approved a 6.5 percent increase in defense spending for the following year. That increase brought the defense portion of the 1983 national budget to $11.8 billion, a figure still within the politically acceptable military ceiling of 1 percent of Japan's gross national product (compared with 6.6 percent in the U.S., 4.3 percent in West Germany, and 5.3 percent in Great Britain). Demonstrating Japan's intention to expand its role as a stabilizing force on the side of the United States in regional affairs, the Prime Minister made a twenty-four-hour visit to Seoul, South Korea on January 11 and 12, 1983, during which he offered the government of President Chun Doo Hwan a seven-year, $4 billion package of economic aid. Back in Tokyo two days later, Nakasone's Cabinet ended a fifteen-year prohibition against the export of weapons technology when it approved a full flow of military-related Japanese technology to the United States.

Those actions were seen by knowledgeable observers as preparation for Nakasone's meetings with President Ronald Reagan in Washington, D.C. on January 18, 19, and 20, 1983. In the meetings, the Prime Minister was unable to assure the President that he could, in the face of the fierce agricultural lobby in his country, remove the import barriers against American beef and citrus fruit, but he impressed the Reagan Administration, in the words of one of that Administration's policy makers, as "a guy we can work with."

Because of Japanese sensitivity on the matter, the military strategy discussed in Washington—including the use of the Japanese islands to wall off Soviet Backfire bombers and the Soviet fleet from easy access to the rest of Asia—was disclosed only mutedly in the press. At a breakfast with Washington *Post* editors and reporters on January 18, however, Nakasone touched off an explosive reaction among Japanese reporters (who had accompanied him to Washington but were not at the breakfast) when he envisioned Japan as "a big aircraft carrier" (*okina koku bokan* in Japanese) in the anti-Soviet strategy. His official translator, dealing extemporaneously with the Prime Minister's rapid-fire comments on a complex subject, interpolated some color of his own, rendering the metaphor as "an unsinkable aircraft carrier" (*fuchin kubo* in Japanese). To Japanese ears the difference between "big" and "unsinkable" was enormous, because *fuchin kubo* was reminiscent of the vauntedly "unsinkable" aircraft carriers and battleships that proved to be quite vulnerable to United States assault in World War II. Kiyoaki Murata, the editor of the *Japan Times*, pointed out that *fuchin kubo* also evokes in the Japanese mind the image of Japan "as a formidable fortress, loaded with high-performance fighters and bombers and bristling with powerful missiles," an image as odious to the average Japanese as that of a socialist state is to most Americans. Nakasone also gave his home constituency pause with another term he used—*unmei kyodotai* ("common cause")—to describe Japanese-American ties. The same term had been used to describe the Axis alliance between Japan, Germany, and Italy during World War II, so that, as a member of his own party pointed out, the connotation that lingered was, "When we die, we all die together."

Nakasone's hawkish "indiscretions" during his visit to Washington and his willingness to make "too many" concessions to the United States on trade and economic issues were expected to dent the popularity of Liberal Democratic candidates in the nationwide local elections on April 10, 1983. The L.D.P. won sweeping victories, however, retaining control of all but two of the fifteen major governorships contested and winning 1,486 seats out of 2,660 in forty-four prefectures, a gain of eighty over 1979. Similarly, Nakasone's display of solidarity with leaders of the Western alliance at a "summit" meeting in Williamsburg, Virginia in May 1983 was followed by a strengthening of the L.D.P.'s parliamentary majority in upper-house elections, in June.

When former Prime Minister Kakuei Tanaka refused to resign from parliament following his conviction on bribery charges in October 1983, Nakasone faced a dilemma: how to appease the anti-Tanaka forces without antagonizing Tanaka, whose behind-the-scenes support he probably needed to remain in office. Protesting Tanaka's continued presence in parliament and Nakasone's uncharacteristic silence on the matter, opposition parties suspended legislative activity, bringing parliament to a halt at a most inopportune time—the eve of visits to Japan by major foreign leaders, including President Ronald Reagan.

Tall by Japanese standards (five feet seven and a half inches) and broad-shouldered, Yasuhiro Nakasone cuts a handsome figure, which he keeps trim by skiing, swimming, and playing tennis and golf (handicap, twenty-two). Pleasant and outgoing in manner, he becomes spellbinding once he ascends the speaker's podium. His hobbies are oil painting and orchid growing, and his favorite recreations are reading *haiku* poetry and listening to classical music. He regularly goes to the Zen temple Zenshoon in Tokyo to practise the form of Buddhist meditation known as *zazen*. The most cosmopolitan man ever to head the Japanese government, he enjoys singing in French and, although he usually uses an interpreter on occasions of state, he gets along well in conversational English.

Yasuhiro Nakasone lives with his wife, the former Tsutako Kobayashi, whom he married in 1945, on the outskirts of Tokyo. The Nakasones have a grown son, Hirofuni, two grown daughters, Michiko and Mieko, and five grandchildren. Nakasone has explained his political tenets in several books, including *Atarashii hoshu no ronri* ("A New Theory of Conservatism") and *Kokoro no fureau toshi* ("Cities with Human Warmth"). In those books he reveals a political stance rooted in a broad view of history. "A politician is an artist," he once said. "As a painter works with his palette, as a sculptor with his chisel, so a politician works with history to create civilizations."

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Nelligan, Kate

Mar. 16, 1951– Actress. Address: c/o Sam Cohn, ICM Artists Ltd., 40 W. 57th St., New York City, N.Y. 10019

A triumphant New York City debut in October 1982 in David Hare's play *Plenty* brought to the Canadian-born actress Kate Nelligan the acclaim in American theatre circles that she had enjoyed for nearly a decade in England. While still in her teens, she left her native Canada to seek her fortune in the British theatre, and she was soon hailed as Great Britain's leading young actress. Starring roles in several of Hare's plays have given rise to her reputation as the leading interpreter of his dramas, and she has also been enthusiastically praised for her performances in a variety of roles in plays ranging from Neil Simon to Shakespeare. Although she has met with only modest success in motion pictures and on television, she is determined to attain the stardom on the screen that she has achieved on the stage.

Kate Nelligan was born Patricia Colleen Nelligan in London, Ontario on March 16, 1951, the second daughter of Patrick Joseph and Alice (Dier) Nelligan, who had four other daughters and a son. Her family is fourth-generation Canadian, of Irish Catholic extraction, and many of its members have remained in the working-class neighborhood where they grew up. Patrick Nelligan supported the family as a millwright and an employee of the local recreation department while Mrs. Nelligan worked herself through university as a cleaning woman and eventually became an elementary school teacher. It was her mother's ambition for the child who seemed to have the most potential that made "Trish" Nelligan practice ballet and tap dancing while her sisters were occupied with childhood pursuits. The pressure to succeed also led her to the Canadian Junior Finals in tennis. "I don't have very good memories," she told Val Ross, as quoted in *Maclean's* (February 14, 1983). "I always felt isolated from the others by my mother's definition of me. I don't know what she wanted me to be, but she wanted me to excel."

At sixteen, after attending St. Martin's Catholic School in her home city, Miss Nelligan obtained a scholarship to Glendon College, York University, in Downsview, Ontario, where she majored at first in English but soon switched to the dramatic arts program, after attending a rehearsal of a school play. "From that day forward, I never thought I would do anything else," she told Leslie Bennetts of the New York *Times* (October 27, 1982). "I remember feeling comfortable for the first time in my life. . . . Acting satisfied something very deep in me, and I suppose it still does." Although she had never before seen a play, she successfully auditioned for the role of Gertrude in a college production of *Hamlet*. The quality of her performance prompted her professor, Michael Gregory, to persuade her to apply for one of the two places reserved for North Americans at London's Central School of Speech and Drama, the alma mater of Lord Laurence Olivier and Dame Peggy Ashcroft. From the hundreds at the audition, held at Yale University, she won the coveted place, and in September 1969, to her family's dismay, she left the university without a degree and headed for England. Michael Gregory later told Robert Miller of *Maclean's* (November 28, 1977): "She is one of the most talented people ever to come out of Canada. . . . I could tell from the very beginning, when she came to Glendon, that acting was a life option for her."

Plagued by illness and poverty during her first year at the Central School, Miss Nelligan spent the next summer back in Canada, where she took a job at an Arthur Murray dance studio while trying to find funds to continue her studies. "I sat down at the typewriter," she told Bart Mills of the *Guardian* (April 10, 1974), "and wrote to people I'd been told were interested in theatre: 'I am poor, you are rich, give me money.'" With the help of a Member of Parliament, she obtained $1,000 from the Canadian government. A local millionaire, Richard Ivey, responding to her request for funds, lent her the rest of what she needed to continue her studies, and she supplemented that income by working as a waitress.

In 1972 Miss Nelligan completed her program at the Central School, where she had been designated by fellow students the most talented of her class. Within three weeks she signed on with the Bristol Old Vic company. Having decided that if she were to make her career in England she would have to transform herself into an English lady, she changed her name to Kate and mastered the British accent and manner to the point where Sheridan Morley of *Punch* noted: "Kate always gave me the impression of an aristocratic spikiness. One *knew* she came from the right side of the tracks." She gave her first professional performance in the role of Corrie in Neil Simon's *Barefoot in the Park* in August 1972, at Bristol's Little Theatre. Other roles that she played there and at the Theatre Royal for the Bristol Old Vic included Sybil Chase in *Private Lives*, Stella Kowalski in *A Streetcar Named Desire*, Hypatia in *Misalliance*, Pegeen Mike in *The Playboy of the Western World*, Grace Harkaway in *London Assurance*, and the title role in *Lulu*. "I was in seventeen plays at Bristol and in fourteen of them I was bad," she told Bart Mills of the *Guardian* (April 10, 1974). "In *Private Lives* I was so bad I actually cried on stage. . . . It's so agonizing to be bad in public." Nevertheless, her stint at Bristol, which in her estimation gave her "five years' experience in twelve months," was an important step in the advancement of her career.

An ingenue role, that of Leonora Biddulph in the thirteen-part BBC television series *The Onedin Line*, gave Kate Nelligan her first taste of acting before the cameras, but she felt very much miscast. "It's not easy for me to play a girl who's young and sweet and never been kissed," she told Bart Mills. "I was having to hide everything about myself. . . . But . . . I learned how little you need to 'act' on television."

Kate Nelligan's London West End debut in David Hare's *Knuckle*, which opened at the Comedy Theatre on March 4, 1974, brought her virtually unanimous raves and marked the beginning of her long and happy professional association with the playwright. Her performance as Jenny, a hard-boiled, wisecracking nightclub manager, earned her thirteen out of a possible eighteen votes in a *Plays & Players* critics' poll and netted her the London *Evening Standard's* "most promising newcomer" award for 1974. Her portrayal evoked memories of the young Lauren Bacall.

Increasingly in demand, Kate Nelligan appeared both in National Theatre and Royal Shakespeare Company productions in the mid-1970's. Notable among her early roles was that of Ellie Dunn in the National Theatre's 1975 revival of George Bernard Shaw's *Heartbreak House*. Robert Cushman, the drama critic of the London *Observer* (March 2, 1975), enthused over the revival and, noting that Ellie's experience was "its backbone," went on to say that "Kate Nelligan, initially ingenuous without being mawkish, goes on to give a hearteningly full-blooded account of her disillusion, her rage, and her metallic realism. This is a remarkably authentic performance." Some years later, Miss Nelligan recalled the advice given to her by Sir John Gielgud who, after watching her in *Heartbreak House*, told her not to cry so much on stage, because "if you do, they won't."

Miss Nelligan's motion picture debut, in a small part in *The Romantic Englishwoman* (New World Pictures, 1975), was barely noticed. But according to a reviewer for *Variety* (June 2, 1976), she performed "touchingly in a promising feature bow" in the role of Mercedes in a film version of *The Count of Monte Cristo* (ITC Films, 1976), although the film itself was generally panned by critics. Canadian audiences had their first chances to see Kate Nelligan perform when she was cast opposite Donald Sutherland, in a 1976 CBC production of *Bethune*, as the wife of a Canadian doctor who was involved in the Spanish Civil War and in revolutionary China. Reflecting the rave reviews that *Bethune* received, Robert Miller commented in *Maclean's* (November 28, 1977) on the "grace and power" of Miss Nelligan's performance and called her a "seasoned professional with surpassing talent."

When the National Theatre, early in 1977, put on Odon von Horvath's 1931 play *Tales from the Vienna Woods*, Robert Cushman of the London *Observer* (January 30, 1977) advised Londoners to see it at their first opportunity, even though they might have to brave crowds to do so. Of Kate Nelligan, starring as Marianne in this play, set in Vienna in the early 1930's, Cushman raved: "Miss Nelligan—in bewilderment, anger, desolation or defiance—is superb." More television appearances followed, including the lead in the BBC series *The Lady of the Camelias*. Then, finally, she agreed to do something she had been skirting for some time. She accepted the role of Rosalind in the Royal Shakespeare Company's production of *As You Like It*, which opened at Stratford-upon-Avon in September 1977. Since her schoolgirl portrayal of Gertrude, she has "always avoided any Shakespeare, because so often he seems to swamp everybody," she told Sheridan Morley of the London *Times* (August 23, 1977). "Actors, directors, designers, all get swallowed up in the sheer effort of getting through his plays, and I swore I'd never get caught in that trap." Her fears were unfounded, however, for, as Bryan Johnson of the Toronto *Globe and Mail* (January 24, 1978) observed, she "romped through the part with a freshness and enthusiasm impossible to resist." While she was still playing Rosalind, in January 1978 British television audiences were treated to her stellar performance in a BBC production of the David Hare play *Licking Hitler*, described by Chris Dunkley in the London *Financial Times* as "another Kate Nelligan tour de force."

Although she was the toast of Great Britain in the late 1970's, Kate Nelligan was somewhat at odds with the press of her native land. She felt that she was unappreciated in Canada, while Canadians thought it was they who were being snubbed. In England, there was some concern over her movement back and forth between the Royal Shakespeare Company and the National Theatre, which she dismissed with the comment: "I'm not a very company sort of lady, and I like keeping my distance."

Kate Nelligan again joined forces with David Hare to triumph in the National Theatre production of his *Plenty*, which he wrote especially for her. The play opened in London's Lyttelton Theatre, under Hare's direction, on April 12, 1978, with Miss Nelligan starring as Susan Traherne, a woman who, having fought as a teen-ager with the French Resistance in World War II, grows increasingly frustrated in postwar England as she drifts into an unhappy marriage and a conventional unproductive life that leads her to madness. Her performance, as she shifted back and forth in age from teen-ager to mature woman, dazzled the critics, and they could hardly find enough superlatives to describe it. Mel Gussow of the New York *Times* (July 30, 1978) called Miss Nelligan Hare's "symbiotic interpreter," while Kate Nelligan credited Hare with having "shaped [her] standards for work." The performance earned her the London *Evening Standard*'s award as Great Britain's best actress of 1978.

Another film role, as Lucy in Universal Pictures' version of *Dracula* (1979), with Frank Langella, brought mostly good notices to Kate Nelligan, including one from Gene Siskel of the Chicago *Tribune* (July 13, 1979), who called her a "standout performer." But the film itself evoked little enthusiasm and did nothing to enhance her career. Nor did her appearances in the 1979 Canadian film *Mr. Patman* with James Coburn, or in the 1980 BBC television production of another David Hare play, *Dreams of Leaving*, make any significant impression on critics.

The lead in a BBC television version of Emile Zola's novel *Thérèse Raquin* provided a significant challenge for Kate Nelligan. "The character is wonderful, and you really get to chew the part," she told Peter S. Greenberg in an interview for *Dial* (April 1981). "You name it, and Zola's got it: murder, death, incest, adultery. . . . After the first reading I thought, you can't put stuff like this on-camera. The actions are too big; the emotions are too big; this is really an opera." The challenge was met and *Thérèse Raquin* was successful enough to be transported to America, where it was shown in the spring of 1981 as a three-part series on public television's *Masterpiece Theatre*. The production brought Miss Nelligan her first real recognition in the United States, although she had previously received some favorable notice when she appeared as Isabella in a BBC production of *Measure for Measure*, also shown on public television.

Anxious to make a success in motion pictures, Kate Nelligan landed a starring role in United Artists' World War II thriller *Eye of the Needle*, which was filmed in England in 1980. Although studio executives were reluctant to cast an actress little known in the United States in the female lead, British director Richard Marquand knew of her work in England and insisted on Miss Nelligan in the role of the British war bride who unwittingly becomes involved with a Nazi spy, played by Donald Sutherland. Working again with Sutherland was a happy experience for her. "I felt a little more relaxed about the film because of Donald," she told Lynn Van Metre of the Chicago *Tribune* (August 2, 1981). "He works harder than anybody I've ever worked with. . . . Working with somebody who's as experienced as that, you make quantum leaps yourself. And to me, that's the way to learn."

When *Eye of the Needle* was released in July 1981, critical opinion about the film was mixed, but most reviewers were well pleased with Kate Nelligan's performance. The critic for *Variety* (July 22, 1981) noted that she "expresses her tumultuous feelings expertly"; Judith Crist in *Saturday Review*

(July 1981) found her "superb as the love-starved woman who turns heroine by instinct"; and David Denby, in *New York* (August 10, 1981), enthused: "Beautiful Kate Nelligan . . . is a dream of English womanhood" who "transcends what's conventional in the plot." But in the view of the critic for the London *Observer* (December 20, 1981), *Eye of the Needle*, like her earlier films, failed to do justice to Miss Nelligan's formidable talent, and she seemed to be "once again . . . ill-served by the cinema."

Meanwhile, by early 1981 Kate Nelligan had moved to Los Angeles to further her film career. But apart from the ABC television film *Victims*—in which she portrayed a rape victim seeking revenge against her attacker with what John J. O'Connor of the New York *Times* (January 11, 1982) described as "an almost chilling dignity"—her career languished for about a year. "I've been offered a lot of bad roles that I didn't want to do," she told Lynn Van Metre. "It's no problem to keep working, but it *is* a problem to keep working at something you respect." But just as she had bought some land near Calgary in Canada and was on the brink of abandoning acting, she received two promising offers, one from Joseph Papp, asking her to star in a New York Public Theater production of *Plenty*, and another offering her the lead in a new Twentieth Century-Fox film, *Without a Trace*.

Filmed during the summer of 1982, *Without a Trace* was directed by Stanley R. Jaffe and starred Kate Nelligan as Susan Selky, a Columbia University professor whose child, played by Danny Corkill, disappears in an apparent kidnapping. But when the film was released in February 1983 it failed to win unqualified praise. Rex Reed in the New York *Post* (February 4, 1983) found it "a disagreeable and purposeless tearjerker," but felt that Kate Nelligan did "a mighty job of putting herself through a show of agony." The critic for *Variety* (February 2, 1983) noted what he saw as the actress' "fundamental humorlessness" and suggested that "a warm, cute actress like Sally Field" might have been more appropriate for the lead role. On the other hand, Jack Kroll commented in *Newsweek* (February 7, 1983): "What makes *Without a Trace* important is the powerful, intelligent, seismic-sensitive performance of Kate Nelligan"; and a critic for *Playboy* (May 1983) observed: "The missing-child story misses, but Kate's great."

After completing the film, Miss Nelligan went to New York to begin rehearsals for *Plenty*. She worked with David Hare to lighten the role and tried to encourage her American fellow cast members who stood in awe of her English training. When the play opened at the Newman Theater on October 21, 1982, Miss Nelligan, appearing on the New York stage for the first time, immediately became the toast of the town. Raves were unanimous, with critics giving her what a reporter for *Time* (January 10, 1983) called "almost embarrassingly ecstatic reviews." When in January 1983 *Plenty* moved to Broadway's Plymouth Theater, the acclaim continued, and Kate Nelligan was nominated for a Tony award as the best actress of the season.

Pleased with the success of *Plenty*, Miss Nelligan nevertheless still had her sights on a Hollywood film career and insisted on bowing out of the play when her contract expired on March 27, 1983. "If you're going to have a film career, you've got to establish yourself before your face falls apart," she facetiously told Jerry Parker of *Newsday* (January 30, 1983). "I figure I've got about six months." Joseph Papp has indicated that he would like to star Kate Nelligan in a film version of *Plenty*.

Five feet six inches tall, long-legged, and weighing 106 pounds, Kate Nelligan conveys an impression of aristocratic beauty with her elegant profile, hazel eyes, sensuous mouth, and high cheekbones. Her intelligence and her determination to be a success have sometimes been interpreted as coldness, and her insistence on privacy in her personal life has done little to dispel that reaction. Although she has remained single, she does admit to having a man in her life and has often said that she would like to have children. For recreation, she enjoys traveling to Alberta on occasion to go trout fishing, and she likes to watch football games, especially those of her favorite team, the Pittsburgh Steelers. Her leisure activities also include reading, gardening, and cooking.

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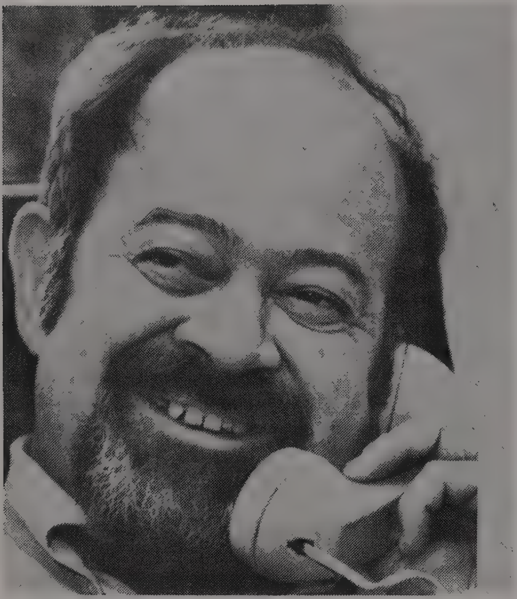
Nofziger, Lyn

June 8, 1924– Political consultant. Address: c/o The White House, 1600 Pennsylvania Ave., Washington, D.C. 20500

Off and on since 1966, the former newspaperman Lyn Nofziger has been press secretary and political adviser to Ronald Reagan. Described by columnist George F. Will as Reagan's "Sancho Panza," Nofziger is a tough-minded, pragmatic, and aggressive Republican activist who contributed his substantial strategic and organizational skills to Reagan's first campaign for Governor of California in 1966 and to his three Presidential drives in 1968, 1976, and 1980. In addition to functioning as a political operative for Reagan in Sacramento and Washington, Nofziger has served as an aide to President Richard Nixon and to the Republican National Committee.

An individualist who has been called a sort of "right-wing Abbie Hoffman," Nofziger once referred to Richard Nixon as "a miserable SOB" and meant it to be a political compliment, while intending his description of Gerald Ford as a "nice guy"



Lyn Nofziger

to be derogatory. Uncomfortable as an organization man, Nofziger left the White House after a year as President Reagan's adviser on political affairs to become an independent political consultant, a role in which he has continued to serve as a counselor to the President.

Franklyn Curran Nofziger, the son of Bennett R. and Rosalind (Curran) Nofziger, was born in Bakersfield, California on June 8, 1924. Already a political conservative by the time he attended Canoga Park High School, he worked on the school paper for two years but quit after repeated disputes with his journalism teacher, a New Deal liberal. During World War II, Nofziger was for three years in the United States Army, serving in England and France. In 1946 he enrolled in the University of California at Los Angeles but left after one semester because UCLA had no journalism school and imposed a foreign language requirement on its students. "Hell, if people want to talk to me they can speak English," Nofziger has said, as quoted by Donnie Radcliffe in the Washington *Post* (April 12, 1981). Transferring to San Jose State College, Nofziger served as an editor of its *Spartan Daily* and became known around campus for his outspoken views, rough manners, quick wit, and disheveled appearance. In compliance with a university requirement that journalism majors work full time as cub reporters on newspapers during part of their senior year, Nofziger served an "internship" with the Glendale *News-Press*.

After graduating from San Jose State with a B.A. degree in 1950, Nofziger was hired by the Glendale *News-Press* on a regular basis. At the same time he worked for the Burbank *Daily Review*, reporting on local events and manning its copy desk. In 1957 he became managing editor of the Burbank *Daily Review*, but left the following year to become a Washington correspondent for James S. Copley's chain of conservative California newspapers. But Nofziger's antiliberal views, his wisecracking disposition, and his untidy appearance set him apart from his colleagues and prevented him from breaking into Washington's exclusive club of journalistic insiders during the late 1950's and early 1960's. While covering the 1960 Presidential campaign, he was never even admitted to the reporters' pool, through which assignments were supposedly made on a rotating basis.

When Nofziger first heard Ronald Reagan's famous "Speech" during Barry M. Goldwater's luckless 1964 campaign for the Presidency, he thought it to be a competent but not especially inspiring job by an actor. Nor did his interview with Reagan at Hollywood's Brown Derby in 1965 arouse any great enthusiasm in him. But as Reagan's bid for public office gathered momentum, Nofziger became increasingly impressed. It was through publisher James Copley that Reagan supporters approached Nofziger and persuaded him to work for the Reagan-for-governor campaign. Having obtained a two-year leave of absence from Copley, Nofziger became Reagan's press secretary in January 1966. Although he had not had any direct involvement in politics, his experience as a reporter and his instinct for public relations served him well. During the campaign, Nofziger kept close to the novice candidate to give him advice and prevent him from making ill-considered statements. After Reagan's victory in November 1966 he stayed on in Sacramento as the new administration's communications director. He received much of the credit for keeping Reagan's standing high in the polls by preserving his image as an amateur rather than as a professional politician.

After hearing a few of his 1966 campaign speeches, Nofziger had become convinced that Reagan would someday become President, and he began working toward that goal, but he had no illusions that the White House could be won without organization and diligent effort. "Back there when Reagan first became governor," Nofziger told William A. Rusher of the *National Review* (January 22, 1982), "I had to rid him of four basic misconceptions: that right will always triumph in the end; that there is such a thing as a Presidential draft; that the cavalry will arrive at the last minute and save the day; and that God cares who is President of the United States." In 1968 Nofziger urged Reagan to seek the Republican Presidential nomination and played a key role in the governor's unofficial, "noncandidate" campaign. Nofziger reportedly was convinced that Reagan could have won the Presidency in 1968, had he made an all-out effort to do so.

For reasons that have never been publicly explained, Nofziger left the Reagan team in October 1968. Some speculated that he had left at the behest of Reagan's wife, Nancy, but although he acknowledged that he had had some differences with her in 1967, he denied that she was the cause of his departure. Directly from Reagan's office, Nofziger went to work as press secretary for the United States Senate campaign of the conservative Republican Max Rafferty against the Democrat Alan Cranston. After Rafferty's defeat in November 1968, Nofziger established himself as an independent political consultant in Sacramento and continued to advise Governor Reagan on a part-time basis.

In July 1969 Nofziger joined the Nixon Administration as a White House aide and served under Bryce Harlow as deputy assistant to the President for Congressional relations. In addition to working to strengthen the President's influence in Congress, Nofziger was one of about a dozen top Nixon aides—including H. R. Haldeman, Ronald Ziegler, Harry Dent, and Herbert Klein—who met secretly on Sundays to map public relations strategy. Nofziger left the White House in February 1971 to become deputy chairman for communications with the Republican National Committee, and in that post he used the committee's weekly publication, *Monday*, as a vehicle for what Rowland Evans and Robert Novak of the Washington *Post* (December 6, 1971) called "flogging Democrats in an aggressive, irreverent and sometimes amusing way." When Nofziger sent a memorandum to Republican Congressmen late in 1971, accusing Senator Edward M. Kennedy of cheating, lying, cowardice, and disregard for the law, some top Republicans felt that he had gone too far and disassociated themselves from the attack.

Nofziger left the Republican National Committee in 1972 to direct President Nixon's primary and general election campaigns in California. He experimented with new direct-mail and telephone techniques and applied methods used by the Democratic Presidential aspirant, Senator George S. McGovern of South Dakota, in organizing a large corps of grass roots volunteer workers. As was later revealed in the Watergate investigation, Nofziger tried to deter George C. Wallace from entering the 1972 Presidential race in California, hoping to prevent the Alabama governor from taking crucial votes away from Nixon. According to John Dean, Nofziger helped Nixon to prepare his list of White House "enemies."

In 1973 Nofziger became the manager of the gubernatorial campaign of California Lieutenant Governor Ed Reinecke, a conservative Republican, but he resigned in December of that year because of disagreements with Reinecke over strategy. Working again as a private consultant in 1974, he handled publicity for Frank Fitzsimmons, the president of the International Brotherhood of Teamsters, and took part in an unsuccessful Republican campaign effort in South Dakota to defeat George McGovern in his bid for re-election to the Senate.

Returning to the pursuit of his long-standing goal of making Ronald Reagan President, Nofziger joined the Reagan campaign team as press secretary in 1975. He assisted the former governor at both the political and personal staff levels, working eighteen hours a day, and he remained with the candidate's entourage until the late spring of 1976, when he became Reagan's national convention director. Unlike some conservatives, Nofziger remained a loyal Republican. After President Gerald Ford won the nomination at the party's August 1976 national convention, Nofziger served as a political adviser to Ford's running mate, Senator Robert J. Dole. In late September he succeeded in setting up a public meeting between Dole and Reagan to demonstrate party unity.

After the defeat of Ford by Jimmy Carter in the 1976 election, Nofziger founded Citizens for the Republic as Reagan's political action committee with some $800,000 left over from the primary campaign. The group gave assistance to conservative Republican candidates. But Nofziger's major goal was to hold the Reagan organization together, either for another Presidential bid in 1980 or to influence the Republican party's Presidential choice in the event that Reagan should decide not to run again.

Leaving Citizens for the Republic in March 1979, Nofziger joined the 1980 Reagan campaign organization in his accustomed role as press secretary. But soon he was challenging the effort of campaign director John P. Sears 3d to persuade Reagan to adopt a more moderate form of Republicanism. Apparently seeking to eliminate possible rivals, Sears shunted Nofziger from the post of press secretary to that of national fund-raising director, and then, in August 1979, to a prospective job as a political field worker. At that point Nofziger resigned and resumed his leadership of Citizens for the Republic.

After Reagan dismissed Sears in February 1980, the door was open for Nofziger's return, along with that of Michael K. Deaver, another long-time Reagan aide from his California days. Campaign chief of staff Edwin Meese 3d brought Nofziger back into the fold in time for the Republican National Convention in July. During the general election campaign, as Reagan's press secretary and communications director, Nofziger planned his media strategy to get as much television coverage as possible for the candidate and to shield him from a great deal of exposure to direct questioning from the press. When reporters confronted him with questions, he frequently used his barbed and earthy humor as a way of avoiding direct answers.

Although some observers credited Nofziger with having prevented gaffes by breaking up Reagan's impromptu press conferences, others noted that he was the source of embarrassing statements made by the candidate, such as the comment that President Jimmy Carter had opened his campaign in the birthplace of the Ku Klux Klan. Although Nofziger's profane humor charmed some reporters, it offended others, and Nancy Reagan was said to have objected to his high-decibel volubility and heavy drinking. By the end of September 1980 he had been removed as communications director, thereby losing control of the Reagan organization's communications headquarters in Arlington, Virginia, which regulated media and public relations. He continued, however, to serve as the Reagan campaign's press secretary.

Following Ronald Reagan's election in November 1980, White House chief of staff designee James A. Baker 3d persuaded Nofziger to join the Administration as assistant to the President for political affairs. Nofziger used his position to see to it that Reagan fulfilled his obligations to his hard-core conservative supporters. "It is essential to put people in this government who want to undo all the things that Jimmy Carter and the Democrat Congress inflicted upon this country," he told Myron S. Waldman of *Newsday* (June 8, 1981). "And so if those are foxes in the chicken coop, let the chickens beware."

In March 1981 Nofziger warned President Reagan that too many of his Cabinet and sub-Cabinet appointments were going to non-Reaganite moderates. As a result, he was given a political veto over all sub-Cabinet jobs, a prerogative that came to be known as "the Nofziger clearance." He also received virtually exclusive authority over some 1, 500 lower-level appointments. Through his appointive power, Nofziger created a network of influence in federal departments and agencies that he used to combat resistance to the Administration's programs. Richard Viguerie, the leading fund raiser for right-wing causes, accurately described the feelings of those of his persuasion when he told Myron S. Waldman of *Newsday* (June 8, 1981): "He's a real hero to the conservative cause. He's doing the work of the Lord." But despite his image, Nofziger's pragmatism prompted him at times to exercise a moderating influence. For example, he urged the President to appoint more women to key positions and to safeguard such landmark legislation as the Voting Rights Act of 1965.

From his White House post, Nofziger had effective control of the Republican National Committee, through which he directed the intensive lobbying of Congress in behalf of Administration programs by Republican, business, and citizen groups, and he also served as the President's liaison to "New Right" groups. He gave Reagan political advice, and that role was strengthened early in 1981 after a package of Social Security revisions that was developed without his participation gave rise to what was described as a "disaster in public relations."

Nofziger enhanced his position through an unplanned scenario when he briefly resumed his old function as press secretary following the attempted assassination of President Reagan by John W. Hinckley Jr. on March 30, 1981. After several hours of uncertainty and conflicting reports, he held a press conference at the hospital to which the President had been brought. By providing credible information, including reports of quips made by the President in the hospital, Nofziger alleviated the confusion and offered the first reassuring news about Reagan's condition. In May 1982, after questionable tactics used in recent campaigns by such right-wing political action groups as the National Conservative Political Action Committee came under fire from Democrats and moderate Republicans, Nofziger came to the defense of those groups, asserting that their actions had benefited the Reagan Administration by creating "a climate of doubt" about the Democrats. "I have the feeling that you have to establish the negatives," he said at the time.

Although Nofziger seemed quite secure in his White House role, he announced in September 1981 his intention to resign effective the beginning of 1982. Denying as "99 percent" untrue the report that he was leaving because of his exclusion from the innermost circle of White House advisers comprised of Meese, Baker, and Deaver, he explained his decision by simply stating that "government is not my bag." Elaborating for William Rusher of the *National Review*, Nofziger asserted: "I don't like government. I don't take authority or discipline well. I don't . . . enjoy being 'part of the team'."

Freed from the constraints of his government post, Nofziger and the radio and public relations executive Mark Bragg opened a political consulting firm a few blocks from the White House early in 1982. With his high-level political connections, he was reportedly able to charge his corporate clients as much as $400 per hour for bringing their problems to the attention of the White House staff, as compared with the $200 to $250 per hour charged by top Washington lawyers. But Nofziger is loath to work for foreign clients because, he says, he does not want to do anything contrary to the national interest.

The Reagan Administration has continued to seek Nofziger's advice on political strategy. Early in 1982 he was called to Camp David to assist in the development of Republican strategy for the year's national elections. In August 1982 Nofziger returned briefly to the White House to lead the Administration's successful lobbying effort in behalf of a tax hike bill.

In late 1982, long before the President gave any indication as to whether or not to run for reelection, Nofziger unofficially launched the 1984 Reagan campaign, although his efforts were initially boycotted by Administration officials. When members of the "New Right" sharply criticized the President for his comparatively low-keyed response to the Soviet downing of a South Korean airliner in September 1983, Nofziger commented that they were "only incidentally Reaganites" and that they had "damn little influence within the Republican party."

Lyn Nofziger and the former Bonnie Foster, whom he married in 1947, have two daughters, Susan and Glenda, and are grandparents. Temperamentally incapable of acting or dressing like the typical Washington bureaucrat, Nofziger has been described as bearish-looking, paunchy, irascible, irreverent, and often vulgar. Writing in the Washington *Post Magazine* (June 14, 1981), Bill Prochnau referred to his "intimidating appearance" and his "unkempt, bearded, balding, hard-eyed Rasputin look." While on the White House staff he refused to wear the required lapel badge, often sported a

Mickey Mouse tie, and rarely wore a jacket. Once, when forced to wear a tuxedo to a social function after the Reagan inauguration, he wore Mickey Mouse pins on both sides of his bow tie, to symbolize, in his words, the kind of business he was in. Nofziger's trademarks include his beard, which he began to cultivate in December 1980, his "custom-wrinkled" clothes, his ever-present cigar, his atrocious puns, and the battered 1935 typewriter from his early career that he still uses. The walls of his White House office bore two signs, one advertising his fondness for "Bombay Gin," the other saying: "Don't Get Mad; Get Even."

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Obraztsova, Elena
(ō-bräz-tsō´və)

July 7, 1939(?)– Soviet mezzo-soprano. Address: b. Bolshaya Dorogomilovskaya 21, Moscow, U.S.S.R.; c/o ICM Artists, Ltd., 40 W. 57th St., New York City, N.Y. 10019

During the greater part of her career of nearly two decades, thus far, as the principal mezzo-soprano of the Bolshoi Opera Company, Elena Obraztsova has confirmed the Western belief that the policy of the Soviet Union is to export its finest performers. Said to be "of the Callas mould," she is a highly professional and disciplined singer and dramatic artist who has brought to the major opera houses of Europe and America an excitement comparable to that generated by celebrated divas of the past. "Wherever Obraztsova happens to be when the curtain goes up automatically becomes stage centre," Dale Harris wrote in the *Guardian*. "She is, in other words, the long-needed antidote for current mediocrity, a salutary reminder of what genuine stardom consists of."

An only child, Elena Vasiliyevna Obraztsova was born in Leningrad, the U.S.S.R. on July 7, 1939. (Some sources give the year of her birth as 1937.) Many of her early memories are of the suffering of the people around her during the historic "900 days"—the World War II siege of Leningrad, which caused the death of a million inhabitants before the Nazis withdrew in January 1944, without having taken the city. Her father was an engineer by vocation and a violinist who frequently asked fellow musicians into the home to play together informally. At the age of five Elena Obraztsova loved to sing Strauss waltzes and dreamed of becoming an opera star. But her father and others complained that her light coloratura voice was displeasing. Uninhibited by criticism, she kept on singing and also acting, until her family finally conceded that perhaps they had raised an actress. She did not, however, have any dramatic training.

"Even later, when I decided that a better career for me would be as a fireman, or a tree surgeon, I continued to sing," Miss Obraztsova recalled in an interview with George Movshon for the New York *Times* (November 7, 1976). But after finishing high school she enrolled in the Radio Technical Institute in Leningrad to study electronics, thus yielding temporarily to her father's argument that she would disgrace the family if she became a singer, since in his opinion she was not good enough to be great. At the end of a year she left the institute without telling her father and auditioned at the Leningrad Conservatory. There she was accepted on the condition that she pass examinations in such subjects as history, languages, and mathematics. Apparently having persuaded school officials that in time she would meet their requirements, she meanwhile began strenuous study at the conservatory with Antonyeva Gregoriya, a widely known concert artist.

The first years of voice training were very difficult for Elena Obraztsova because she needed to unlearn her singing habits. Professor Gregoriya, whom she now regards as having been a valuable influence, tended to be cautious in appraising the talent of her ambitious and impatient student. On her own initiative Miss Obraztsova entered the Eighth World Youth and Students Festival in Helsinki in 1962, and to her teacher's surprise she carried away the Gold Medal in vocal competition. The following year she earned another first prize in the first Glinka All-Union Competition in Moscow. Immediately invited to join the Bolshoi Opera Company in Moscow, she accepted, but for some time had to return to Leningrad when not performing to complete her voice studies.

In the 1964-65 season Elena Obraztsova made her debut with the Bolshoi Opera as Marina in the Rimsky-Korsakov version of Mussorgsky's *Boris Godunov*. About a decade later she recounted the event to a writer for the New York *Post* (June 1, 1975): "I think I was unconscious from nerves. I had never before sung with the orchestra, I had never had makeup on my face, my dress was in the way, and I didn't know what to do with my fan." The audience welcomed her with unstinted applause. Confronted with her success, her father said that he could not remember that he had ever tried to discourage her from becoming a singer. During her first season in Moscow she also had roles in Prokofiev's *War and Peace* and Tchaikovsky's *Pique Dame (Queen of Spades)*. Almost from the beginning her career required extensive travel. After a visit to Japan, she appeared with the Bolshoi Company at La Scala in Milan, delighting Italians with her Marfa in Mussorgsky's *Khovanschchina*. Her performances, moreover, were a highlight of the Bolshoi's engagement at Montreal's Expo 67.

As the Bolshoi's prima donna, Miss Obraztsova was heard for the first time on the stage of the Metropolitan Opera in New York during the Russian troupe's June-July 1975 tour of the United States. Singing Marina in a resplendent production of *Boris Godunov* and flourishing an oversize white egret fan, in the language of which she had received special tutoring, she stopped the show to take five curtain calls at the end of her love duet with Grigori, sung by Vladimir Atlantov. Not all New York music critics shared the audience's enthusiasm, Harold C. Schonberg of the New York *Times* (June 27, 1975), for one, finding that it was "hard to respond favorably to Miss Obraztsova's edgy, shrill singing."

For her performances in the other all-Russian operas that the Bolshoi had chosen for its tour repertoire, however, Elena Obraztsova enjoyed generally commendatory notices: as the Old Countess in *Pique Dame*, the perfidious Hélène Bezukhova in *War and Peace*, and Zhenka Komelkova in *The Dawns Are Quiet Here*. The last-named opera is a contemporary work by Kirill Molchanov, the director general of the Bolshoi, dealing with the tragic fate of four young Soviet women on an antiaircraft patrol who are killed by German soldiers during World War II. Miss Obraztsova created one of the heroines, the witty, guitar-playing Zhenka, for the premiere of *The Dawns Are Quiet Here* in Moscow just a few months before the Metropolitan presentation and repeated the role when the Bolshoi moved on from New York to Washington, D.C.

Soon afterward, in September, Miss Obraztsova journeyed to the West Coast to accept an invitation to open the 1975 season of the San Francisco Opera as Azucena in Verdi's *Il Trovatore* with an all-star cast that included Luciano Pavarotti, Joan Sutherland, and Ingvar Wixell. She returned to San Francisco to launch a second season in 1977 as the Princesse de Bouillon in Cilea's *Adriana Lecouvreur*. Meanwhile, on October 12, 1976, Miss Obraztsova made her official debut as a regular member of the Metropolitan Opera in the John Dexter production of Verdi's *Aïda*, opposite tenor Carlo Bergonzi as Radamès. On that occasion Donal Henahan reported in the New York *Times* (October 14, 1976) that she "sent the Met audience into a happy state of pandemonium with her full-throated, grippingly acted Amneris." Henahan went on to observe, "Miss Obraztsova's voice is an immense one that is produced without noticeable effort. It has a reedy 'produced in the mask' sound, as singers say, around the top. Its range downward is seemingly bottomless, and there is much recourse to chest tones for added power and dramatic accentuation." The response of the audience to Elena Obraztsova's Egyptian princess also impressed Harriett Johnson, music critic of the New York *Post* (October 13, 1976), who wrote that the Russian mezzo-soprano dominated the stage with her "magnetic" and "powerful" personality. Supreme as an actress as well as a vocalist, she is an extroverted, even visceral, interpreter, establishing her characters through the force of her own presence.

Elena Obraztsova tries to appear as often in concert as on the opera stage. "Opera is like painting in oils," she said when Erika Davidson interviewed her for *Opera News* (September 1977). "The recitals are watercolors." During her 1976 season with the Metropolitan she sang at Carnegie Hall for the Richard Tucker Memorial Gala and, on November 8, christened the newly rebuilt Avery Fisher Hall with her first New York recital. Her program, which consisted of songs by Rachmaninoff and Manuel de Falla and two arias from Saint-Saëns's *Samson et Dalila*, as well as five encores, sent the audience into rhythmic applause. While in concert, she never forgets she is an opera singer, using her uninhibited expressiveness and somewhat semaphoric acting style to make each piece a monodrama. She tends to emphasize a single mood, rather than attending to every nuance, and that night at Avery Fisher, she showed that she possessed the vocal control necessary to accommodate a variety of moods ranging from the throbbing sensuality of the Russian songs to the hushed dreaminess of an encore selection by Fauré.

New York audiences heard Elena Obraztsova again in April 1977 at Carnegie Hall in a recital of a selection of arias and songs by Bach, Handel, Mozart, Beethoven, Tchaikovsky, and Rachmaninoff. In his coverage of her performance for the New York *Times* (April 16, 1977) Schonberg had reservations about her singing of the non-Russian music, charging inadequate focus, but greatly admired her interpretation of Rachmaninoff and Tchaikovsky. "Here Miss Obraztsova was a supreme artist," he wrote. "She achieved the ideal of intimacy and mystery, deftly pinning the essence of the music in the subtlest possible manner."

Shortly before the Carnegie Hall recital Miss Obraztsova thrilled audiences at the Metropolitan as a Dalila of imperious and cruel-hearted beauty in the revived Robert O'Hearn-Nathaniel Merrill production of the Saint-Saëns work. "It is doubtful that there has been another Dalila in recent years for whom, vocally, the highs and the lows—some two and one-half octaves—held not the slightest terror," Thor Eckert Jr. told readers of the *Christian Science Monitor* (May 2, 1977). "Nor does the voice reveal the slightest seam." The next fall she added Charlotte of Massenet's *Werther* and the title character of Bizet's *Carmen* to her Metropolitan repertoire. In the spring of 1979 she brought her passionate energy to the role of Adalgisa, the Druid priestess tortured by desire, in Bellini's *Norma*.

Her part in *Norma* is one of many that Miss Obraztsova has been able to enrich through her musical experiences abroad in her efforts to become a truly international artist. Some years before she sang Adalgisa in New York, she had worked on the opera with Gianandrea Gavazzeni at La Scala. He gave her pointers on the Italian tradition of singing that she feels she could not have acquired elsewhere. Similarly, when she performed in *Werther* at La Scala in 1976, she shaped her role under the direction of the conductor Georges Prêtre, who enabled her to see for the first time the potential of Charlotte. "I was happy, also, to sing *Carmen* in France—with Placido Domingo in Marseilles," she has said, as quoted in *High Fidelity/Musical America* (February 1977). "I learned little details which could only be French." She also gained much from studying the voice of Maria Callas, whom she never saw on the opera stage, but whom she had met and with whose recordings she became thoroughly familiar.

"Unlike most stars she does not so much exploit her personality as continually extend her range," Dale Harris wrote of Elena Obraztsova in the *Guardian* (November 7, 1977). "Each of the roles she has undertaken in America . . . has revealed a hitherto unglimpsed aspect of her art." Because of her technical command she is able to give subtle and complete expression to each new characterization, which she develops by immersing herself in every aspect of the role. For her interpretation of Carmen, she read and reread Prosper Mérimée's story of the gypsy from Seville, listened to every available recording of the role, and on international travels never missed a chance to see a new production of the Bizet opera. That thoroughness in preparation typifies her approach to every role she assumes. As a result, all of her characterizations have a particular authority. Where fault has been found, it has tended to come in reaction to what one critic, Jack Hiemenz of *News World* (October 26, 1978), called a "lack of repose," which makes the Soviet diva perhaps too strong a presence to portray innocent and yielding heroines. As a Verdi seductress or a Bellini priestess-of-steel, her natural overflow of passion brings flesh and blood to the role, but as a meek character like Massenet's Charlotte, she is, in Hiemenz' opinion, less believable.

In view of the still-existing curbs on cultural exchange between Communist countries and the West, the extensiveness of Miss Obraztsova's traveling has been privileged. With the Bolshoi she has toured to Paris, Tokyo, and Vienna, among other cities, and on her own has visited such faraway points as Barcelona, Riga, Tehran, Bucharest, and Miami for various engagements with major companies. She has also sung in Wiesbaden with her old friend and favorite Italian tenor Carlo Bergonzi, with whom she first appeared at Covent Garden in London as Azucena in 1978.

Out of respect for her intelligence and musicianship, the Bolshoi, which she has called her "paternal house," has given Miss Obraztsova free rein with its mezzo parts. Although she feels a special attachment to the roles of Russian heroines, she sharply disagrees with the almost exclusive nationalism of the Bolshoi repertoire and the practice of performing foreign operas in the vernacular. She has also expressed definite ambivalence toward the traditionalism that is the trademark of Soviet productions and, in a daring move, publicly attacked the policies of the Bolshoi's artistic director and principal producer, Boris A. Pokrovsky, in a 1981 interview for the weekly *Literaturnaya Gazeta*.

Among the more than twenty operatic roles that Elena Obraztsova has mastered are many of the French, Italian, and German favorites. She coaches other members of her company and is a faculty member at the Moscow Conservatory. With the intention of using her psychological approach to transcend the anachronistic, extravagantly literal style of the Bolshoi, she has ventured into producing operas. In new productions in Moscow of Mascagni's *Cavalleria Rusticana* and *Werther* she served the double functions of producer and leading lady. One of her most recent recordings is a La Scala presentation of *Aïda* on the Deutsche Grammophon label. Her discography also includes the Verdi operas *Il Trovatore*, in which Herbert von Karajan conducted the Berlin Philharmonic Orchestra (Angel), *Nabucco*, with Riccardo Muti conducting the Philharmonia Orchestra (Angel), *Luisa Miller*, with the Royal Opera (Deutsche Grammophon), and *Rigoletto*, with the Vienna Philharmonic (Angel); Prokofiev's *Alexander Nevsky*, with the London Symphony (Deutsche Grammophon); and Beethoven's Ninth Symphony, with the Cleveland Orchestra (CBS Masterworks). She has appeared in televised presentations of *Carmen*, *Samson and Dalila*, and other operas. In 1970 she was a prizewinner at the Tchaikovsky International Competition in Moscow and the Francisco Viñas International Competition in Barcelona; in 1973 she was named People's Artist of the Russian Soviet Federated Socialist Republic; and in 1976 she was awarded the Lenin Prize.

Homesickness often afflicts Miss Obraztsova on her worldwide tours. "I'm happy to travel," she has said, "but when I return I'm happy even more. I love my country. I like very much forests, rivers, tranquillity—with my cassettes, of course." Although the idea of the Russian soul has meaning for her, she has denied the existence of a "Slavic timbre" and has called the term, often applied to her own voice, "a stupidity of the many journalists who believe it." For Elena Obraztsova, there are only good singers and bad singers. Since she does not feel completely comfortable with the English language, she travels with a translator while in the United States.

While at the Leningrad Conservatory, Miss Obraztsova met Vyacheslav Makarov, a theoretical physicist and opera lover whom she later married. They have one daughter, Elena, who was born in 1966. The joys of family life are abundant, but cannot compete with the elation Elena Obraztsova experiences on stage. "Singing is not my work," she told an interviewer. "—it's my life. If I can't sing, I become very evil and mean." A tall, large-boned woman with a solid figure, dark hair, and gray-blue eyes, she projects self-confidence and happiness and responds to her fans with affection and graciousness. She and her husband have an apartment in Moscow and a summer house on the outskirts of the city where the family spends most of the year.

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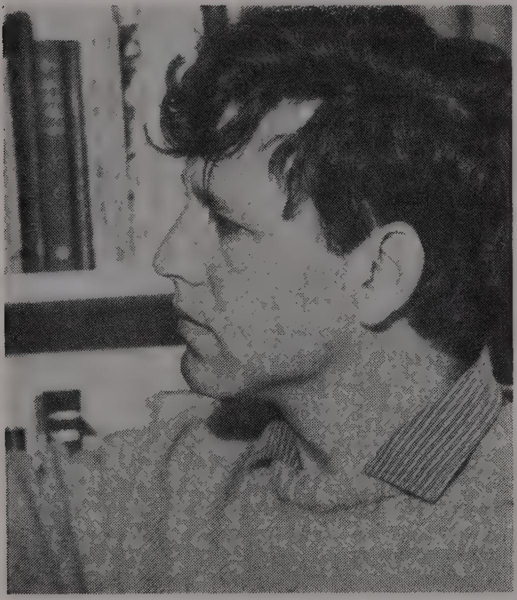

Oz, Amos

May 4, 1939- Israeli novelist; short story writer. Address: h. Kibbutz Hulda, Doar Na Nachal Ayalon, Israel

Among the first generation of Jewish writers who are also *sabras*, or native-born Israelis, Amos Oz is recognized by readers in about fifteen countries as the most gifted and sensitive portrayer in fiction of what life has been like during his nation's brief but turbulent history. Much of that history he observed from the kibbutz where he has lived since the 1950's. Although Oz's novels and short fiction often document Israeli events and society, his work represents a sharp break from the social realism that dominated the writing of the generation before his. His main concern is the individual character at odds with society, and his fiction, all written in Hebrew, has revealed his penchant for verbal brilliance, fantasy, symbolism, and allegory, creating a "magic realism," as one critic called it, that inevitably propels his storytelling toward myth. At the same time, Oz's political position as a Zionist on the Israeli moderate left has made him a leading spokesman for those who oppose extremes of Jewish nationalism, intransigency towards Palestinian Arabs, and the growing militarization of Israeli society.

Amos Oz avoids polemics in his fiction, but even his most successful novel, *My Michael*, about the psychological chaos of a Jerusalem wife caught in a disintegrating marriage, was criticized in Israel for its disquieting social and political implications. "One should present the great and simple things, like desire and death," Oz has said of his purpose. He approaches it, critics say, with subtlety and generous understanding, his seriousness often leavened by mischievous humor. "The power of his art," Richard R. Lingeman wrote of Oz, "fuses historical fact and symbol; he makes the ancient stones of Jerusalem speak, and the desert beyond a place of jackals and miracles."

Amos Oz was born Amos Klausner in Jerusalem on May 4, 1939 into a family of ardent Zionists who had gone to Palestine to help create an ideal Jewish state. His grandfather, Alexander Klausner, a businessman and poet, had fled from Odessa, Russia after the 1917 revolution and settled with his wife and two sons in Vilna, Poland. Tormented by Polish anti-semitism, he moved on to Jerusalem in 1933. One son, David, a professor of literature at Vilna University, remained in Poland and later fell victim to the Nazis. Yehuda Arieh Klausner, Oz's father, obtained a library post in Jerusalem and married the former Fania Mussman, the daughter of a Polish miller. "I grew up in a right-wing Zionist family," Oz told Nitza Rosovski in an interview for the *New Republic* (October 14, 1978), "in a house filled with books. My father was an expert on comparative literature, an author of scholarly books, a city man, an academic man, a man of the middle class." Against that world of his father, Oz would eventually stage a teen-age rebellion.

The momentous events during Oz's youth that transformed a beleaguered people into a newly born Jewish state contributed to his early maturity. Although his father was at home in some fifteen languages, Oz learned only Hebrew during his childhood in Kerem Avraham, a Jerusalem suburb. He was sent to the Tahkemoni Orthodox Boys School, which he later characterized as "religiously-nationalistically inclined." When the British left Palestine in 1948, Oz filled sandbags along with other schoolchildren in preparation for the siege of Jewish Jerusalem in the War of Independence. With victory and the establishment of Israel as a nation-state came new difficulties and suffering, which were compounded by the rapid influx of more than a 1,000,000 Jewish refugees in the post-World War II period. Unable to bear her life, Oz's mother committed suicide in 1952. Two years later, rejecting his father's expectation that his son would combine the traits of a tough Zionist fighter and a Jewish scholar, Oz left home at fifteen to become a peasant-soldier at Kibbutz Hulda, one of Israel's oldest communes, which is located midway between Jerusalem and Tel Aviv.

At Kibbutz Hulda, long before he ever heard of Frank L. Baum's classic children's story *The Wizard of Oz*, Amos Oz adopted his present last name, which means "strength" in Hebrew. For some years he worked in the kibbutz cotton fields and studied collectivist-egalitarian principles in a socialistic class, where, he has recalled, "we sat the livelong day discussing the origin of human evil, the nature of Jewish mischief and the ways to overcome them by gradually improving human nature." He has never abandoned those principles. In 1960, having completed three years of mandatory service in the Israeli army, Oz was sent by the kibbutz to study literature and philosophy in Jerusalem at the Hebrew University, where he obtained his B.A. degree in 1963. On his return to the kibbutz he resumed the routine he has followed almost uninterruptedly ever since, of teaching in the high school, doing assigned menial duties, and devoting his remaining time to his writing.

As long as he could remember, Oz told Daisy Maryles in an interview for *Publishers Weekly* (May 21, 1973), he planned to be a writer: "I was five when I learned the alphabet and my father taught me how to type with one finger. The first thing I printed was my name and the subtitle: writer." As a child he composed Biblical poems about the restoration of the kingdom of David and vengeance upon Israel's enemies. At Kibbutz Hulda, still thinking in Biblical terms, he symbolized the forces menacing Israel as jackals that roamed through surrounding fields and threatened, in the words of the prophet Jeremiah, "to make the cities of Judea a wasteland." "And so I wrote," Oz said in an autobiographical sketch for *World Authors: 1970-75*, "about the haunting shadows, about yearnings, fears, hatreds, nightmares, messianic aspirations, longings for the absolute. I wrote to explore in words whence and why my family had come, and what we had hoped to find here and what we actually found."

Foreshadowing themes of his later fiction, a collection of short stories, *Artzot ha'tan*, published in Tel Aviv by Masada in 1965, was Oz's first youthful treatment of the landscape and atmosphere of kibbutz life. Translated from the Hebrew by Nicholas de Lange and Philip Simpson as *Where the Jackals Howl* in its American edition (Harcourt, 1981), the stories dealt with the conflicts and tragedies of dispossessed creatures inside and outside the kibbutz perimeter, where a sense of disaster hovered about collective efforts to create harmony and order. In the title story, while a jackal cub beyond the kibbutz fences dies in a trap, a young woman within is raped by a founding settler. In another, "The Way of the Wind," an Israeli youth fails to win over his rigidly idealistic father and commits suicide. The relationship between Jew and Arab, a dominant concern in Oz's work, appears in "The Nomad and the Viper," in which a kibbutz woman, sexually fantasizing about seduction by a Bedouin she encounters, throws herself to the ground and is bitten by a poisonous snake.

Although *Where the Jackals Howl* was generally praised in the United States for its unflinching depiction of kibbutz existence, the extreme self-consciousness of Oz's fledgling style, heavily weighted with ideology and symbolism, perhaps accounted for its limited success in Israel. Those same strengths and limitations were evident in his first novel, *Makom a'her* (Sifriat Poalim, Tel Aviv, 1966; *Elsewhere, Perhaps*, Harcourt, 1973), about an older generation of Russian and German Jewish refugees, who, motivated by optimistic idealism, first settled Metsudat Ram, a fictitious mountain kibbutz dangerously close to the Syrian border. Described as a "fable of creation" by Paul Zweig in the New York *Times Book Review* (November 18, 1973), the novel dealt with a flourishing and enlightened society founded by men who eventually have to confront the darkness of their interior lives. Ironically narrated by Reuven Harish, a poet and schoolteacher, its story revealed what one critic called "a writhing tangle of adulterous and quasi-incestuous relationships" in the kibbutz, and one of its main themes again was the fragility of civilized societies. "I know of no book," Jacob Sonntag wrote of *Elsewhere, Perhaps* in the *Jewish Quarterly* (Spring-Summer 1974), "that depicts life in the Kibbutz more vividly, more realistically, or with greater insight." In Israel, however, some reviewers found Oz's view of Metsudat Ram distorted, sensationalistic, and antagonistic toward the country's communal aspirations.

Elsewhere, Perhaps was published in Israel shortly before the Six-Day War in 1967, in which Amos Oz served with Israeli armoured divisions during their victorious advance across the Sinai desert to the Suez Canal. That sobering experience, combined with the troubling moral ambiguities of Israel's occupation and settlement of Arab territories, may account for the maturity and sophistication of Oz's fiction after that. Whatever the causes, his second novel, *Michael sheli* (Am Oved, Tel Aviv, 1968; *My Michael*, Knopf, 1972) represented an impressive advance over his earlier work, and became a best-seller in Israel, where its sale of 45,000 copies in a year and a half was virtually unprecedented. Translated by Nicholas de Lange, *My Michael* introduced Americans to Oz's fiction and remains probably his best known work.

Set in Jerusalem in the 1950's, a period described by Oz as "a Jewish anticlimax after the tragedies and struggles and achievements of the forties," *My Michael* deals on its surface level with the trivial details of daily middle-class life. It is presented in the form of excerpts from the intimate journal of Hannah Gonen, a former literature student whose marriage to Michael, a decent but dull geology professor, has failed. Yet Hannah's story, which alternates between romantic lyricism and documentary realism, was interpreted by some Israelis as an explosive allegory of a people in turmoil. Hannah's repeated fantasies of erotic and sometimes violent adventures with twin Arab boys she knew in her childhood were interpreted as a challenge to Israeli pieties about Jewish-Arab relations, and her climactic dream of joining the twins in a guerrilla raid outraged those who saw the episode as an oblique attack on Israeli politics. Most American reviewers, however, viewed *My Michael* as a kind of Israeli *Madame Bovary*, a remarkable portrait of a private life maintained amid adverse conditions. Richard Locke in the New York *Times* (May 25, 1972) called it "one of the most accomplished foreign novels to appear here in the last few years."

In 1969 Amos Oz went to England to become a visiting fellow at St. Cross College, Oxford University, which awarded him an M.A. degree in 1970. The following year saw the publication in Hebrew of *Ad mavet* (Sifriat Poalim, Tel Aviv; *Unto Death: "Crusade" and "Late Love,"* Harcourt, 1975), containing two novellas linked by the theme of paranoid hatred, which marked a turnabout in Oz's fiction. In the first, "Crusade," he moved into the historical genre, telling of an eleventh-century French count's double obsession with a religious pilgrimage to Jerusalem and with a Judeophobia that drives him and his crusaders to horrible persecutions of Jews they encounter on the journey. The count's perverted Christian spirituality was counterpoised in "Late Love" by the tortured meditation of Shraga Unger, an aging Russian emigrant "cultural worker" in contemporary Israel, who, casting himself as a Jewish prophet as he travels from kibbutz to kibbutz, forecasts the destruction of Israel by the Bolsheviks of Russia. Haunting in tone, often magical or symbolic in its treatment of landscape and action, *Unto Death* drew high praise for Oz's sympathetic understanding of the "hatred that surrounds Jews and that destroys the hated and haters alike," as Joseph McElroy expressed it in the New York *Times Book Review* (October 26, 1975).

With his third novel, *La-ga't bamayyim, la-g'at baruah*, which means *Touch the Water, Touch the Wind*, Oz forthrightly adopted the fantasy, allegory, and symbolism that were only adumbrated in his earlier fiction. Published by Am Oved in Tel Aviv in 1973, and by Harcourt in New York in 1974, the novel ostensibly offers a panorama of Jewish history from World War II to the Six-Day War, as seen through the eyes of Elisha Pomeranz, a Polish Jewish mathematician and theoretician who immigrates to Israel in 1949. Settling on a kibbutz as a sheepherder, he suddenly becomes world-famous in his field and is finally reunited with his estranged wife, Stefa, who has meanwhile become a power in Moscow as head of Soviet intelligence. To some reviewers, Oz's tale seemed obscured by a dense and puzzling haze of unresolved subplots, confused meditations, and such supernatural events as Pomeranz's escape from Poland by means of levitation, and his final disappearance with Stefa into a chasm that miraculously opens for them in the Israeli desert. Despite such obfuscations, the *New Yorker's* (November 18, 1974) review said the novel's "youthfulness and energy are exhilarating," and Alfred Kazin, writing in the *Saturday Review* (November 2, 1974) saw the novel as a brilliant satire on the basic unreality of Jewish history and on the comic aspects of Jewish dreamers.

By the late 1960's and early 1970's Amos Oz had consolidated his international reputation. In 1966 he was awarded the prestigious Holon Prize. He was invited to spend a year as author-in-residence at Hebrew University in Jerusalem, and in 1974, having already received an annual literary award from B'nai B'rith, he was invited by that organization to give a series of coast-to-coast lectures at American colleges.

Meanwhile, Oz had served with the Israeli tank corps on the Golan Heights during the Yom Kippur War of October 1973. In the mid-1970's, as if in protest against that experience, he wrote three loosely interwoven stories that were collected under the title *The Hill of Evil Counsel* (Am Oved, 1976; Harcourt, 1978). In them he escaped from the wartime stresses of Israel and regressed to the Jerusalem of his childhood, before 1948, when the British High Commissioner still ruled Palestine from the hill named in the title, and when offbeat individuality could still withstand the pressures of militant Jewish nationalism. In the title story an unhappy Jewish housewife, who clings to memories of her bourgeois Warsaw childhood, eventually runs off with a British naval hero, a notorious roué. In "Longing," which critics pronounced the best story, a bumbling Old World doctor and poet named Emanuel Nussbaum, who is dying of cancer, professes to loathe violence but dreams of discovering a cheap formula for some ultimate bomb.

When he appraised *The Hill of Evil Counsel* for the New York *Times Book Review* (May 28, 1978), Morris Dickstein described Amos Oz as "the detached participant, the good citizen who does his duty, shares the [nation's] ideals but remains a little apart, wryly skeptical, unable to lose himself in the communal spirit." Five years later, in an article for the same publication (March 27, 1983) about Israeli writers and the war in Lebanon, Robert Alter again pointed to Oz's mood of discontent in his two most recent works, which express dissatisfaction with Israel's current policy of "siege and retaliation." Published just before the outbreak of the war, *True Repose*, Oz's latest novel, is about a young man's suicidal escape to the Jordanian desert in an attempt to flee from Israel's constrictive pressures. Originally published in *Davar*, the newspaper of the labor movement, Oz's *In the Land of Israel* (Harcourt, 1983) is a disquieting book of impressionistic reportage based on interviews with Israelis belonging to the entire range of the political spectrum. Oz has been coeditor of the Israeli magazine *Siach lochamium (The Seventh Day)* and has often contributed articles on politics and literature to such foreign periodicals as *Encounter*, *Partisan Review*, the New York *Times Magazine*, and many others. He is also the author of a children's book, *Soumchi* (Harper, 1981), about one eventful day in the life of a Jerusalem boy just after World War II.

A short, stocky man who has been described by one interviewer as "handsome in a blondish, collegiate sort of way," Amos Oz is, according to journalists, mannerly, earnest, laconic, and intensely political. He was married on April 5, 1960 to Nily Zuckerman, and they have three children: Fania, Galia, and Daniel. In exchange for family maintenance and the liberty to write or not to write, as he chooses, Oz for years has turned over his literary earnings to Kibbutz Hulda. He once explained: "I don't have to fill out income tax forms, I have no mortgage, I don't have to write book reviews or lecture, and the only essays I do are for rage." Although he most admires Saul Bellow among contemporary American Jewish writers and highly esteems William Faulkner and Sherwood Anderson, his favorite writer in English remains Herman Melville. Oz confesses to an inability to write except when surrounded by modern Hebrew, a language he often compares with Elizabethan English because it is still malleable and lends itself easily to literary improvisation. He prefers the cloistered life of a kibbutz because it affords him the opportunity to make the intimate acquaintance of hundreds of people: "I know a hell of a lot about the people in Hulda—their family history, secret pains, loves and ambitions. In this respect I am living in the middle of a rushing stream."

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Ozick, Cynthia

(ō´zik)

Apr. 17, 1928- Writer. Address: b. c/o Alfred A. Knopf, 201 E. 50th St., New York City, N.Y. 10022

The virtuosic novel *Trust* (1966) introduced to American literature a distinctive new voice, that of Cynthia Ozick. A fabulist in a prophetic, nearly shamanistic, mode, Miss Ozick describes storytelling as "a sort of magic." Her brilliantly crafted, mesmerizing novels, novellas, and short stories, most of them set in New York's middle and lower-upper class Jewish milieu, are idiosyncratic explorations of ideas about conflict in the hearts and minds of the generation that grew to maturity after the Holocaust. Those explorations are steeped in ancient Jewish myth and lore, including the esoteric Kabbalah, and at Miss Ozick's magic touch the contemporary characters and their realistic predicaments are translated to a dimension of fantasy that sometimes verges on the taboo, as in the title short story in her collection *The Pagan Rabbi* (1971), about a rabbi who goes the pagan way of Spinoza. Miss Ozick practises her craft with wariness of the dangers of the supernatural, as she explained in the preface to her second collection of short fiction, *Bloodshed and Three Novellas* (1976), and her ambivalence gives her work much of its tension and dynamism. Her third collection of stories, *Levitation*, was published in 1982. Her second novel, *The Cannibal Galaxy*, was issued in September 1983 by Alfred A. Knopf, the publisher of virtually all her books. Earlier in 1983, Knopf published *Art & Ardor*, a collection of fiercely partisan, moralistic literary essays.

One generation removed from the Jewish immigrant community of Manhattan's Lower East Side, Cynthia Ozick was born in New York City on April 17, 1928 to the late William Ozick, a pharmacist, and the late Celia (Regelson) Ozick. "As soon as I was conscious of being alive . . . I knew I was a writer," Miss Ozick told Eve Ottenberg when the latter was preparing an article on her for the New York *Times Magazine* (April 10, 1983). "That could be because there was a writer in my family—my mother's brother, Abraham Regelson, a Zionist who chose to be a Hebrew poet, though he could have been an English poet, and died in Israel in 1981. My uncle was always a kind of spirit model." On the father's side of the family, many relatives, including his mother, remained in Russia, and the Ozicks made sacrifices to send packages to them during the Great Depression.

Growing up with her older brother in Pelham Bay in the Bronx, Miss Ozick found in her "hidden" self-image as a writer "the hope of revenge against book-hating, Jew-baiting P.S. 71." In school, she recalled in a memoir in the New York *Times Book Review* (January 30, 1983), she was "a luckless goosegirl . . . . cross-eyed, dumb, an imbecile in arithmetic." She didn't gain much from her Hebrew studies at the *cheder*, she said, but she picked up enough Yiddish at home to correspond with her paternal grandmother in Moscow.

A "great source of information" was her maternal grandmother, who told her stories and read to her before she learned to read herself. Another was a neighbor who loaned her Nancy Drew and Judy Bolton books and supplied her with back issues of *The Writer*. The greatest source was the traveling library that stopped at her father's drugstore regularly with a box of children's books. No more than two books could be borrowed each time, so she "picked the fattest ones, to last." Her reading ranged from Andrew Lang's and Oscar Wilde's fairy tales and Johann Wyss's *Swiss Family Robinson* to Dickens, the Brontës, and Shakespeare. She read Louisa May Alcott's *Little Women* "a thousand times," identifying with "Jo in her 'vortex.'"

At Hunter College High School in Manhattan Miss Ozick became engrossed in the Latin poets. In 1949 she took her B.A. degree in English *cum laude* at New York University, where she was Phi Beta Kappa, and a year later she received her master of arts degree at Ohio State University. Her M.A. thesis was "Parable in the Later Novels of Henry James." Her fascination with James, with his moral and artistic seriousness, got her writing career off to a nearly fatal false start. Beginning at age twenty-two, she wasted many years trying to write a philosophical Jamesian novel—until she realized that she was a Jewish writer and as such couldn't subscribe entirely to James' making a religion of art.

In her first job, just after getting her M.A. degree, Cynthia Ozick was an advertising copywriter for Filene's department store in Boston. Her first published work, aside from ad copy, was a feature article for the Boston *Globe* on the gold dome created for the State House on Beacon Hill in Boston by Paul Revere. She was an instructor in English at New York University in 1964–65.

The title of Miss Ozick's first book, the long (568 pages), sprawling, rich, and complex novel *Trust* (New American Library, 1966), is ironic. The story, as the author has pointed out, is about betrayal, "about the failure of trust under every possible guise, in every possible relation," from marriage and sex to politics and high finance. Against a panorama of the intellectual, political, and social life of the affluent in New York and Europe in the four decades ending with the 1960's, a multitude of characters swarm. Those central to the plot are Allegra Vand, a rich, much-married, Christian woman haunted by her past; her current husband, Enoch Vand, a Jew; and the novel's anonymous voyeuristic narrator, the impertinent, morbidly gloomy daughter of Allegra and stepdaughter of Enoch. The daughter's long search for self-identity ends with her discovery of her natural father (who has been paid to stay away over many years). Observing him making love to a young woman—a protracted visionary account, one of the most grandiose and poetic descriptions of the sex act in contemporary literature—she feels she is witnessing "the very style of her own creation." Reviewers described *Trust* as a baroque *tour de force* in which old-fashioned realism is combined with a wealth of symbolism, heavy philosophizing, literary allusion, bright dialogue, lavish characterization, animated, interwoven narrative, and keen satire. They saw in it the influence of James, with touches of Herman Melville, Thomas Carlyle, D.H. Lawrence, Edith Wharton, Djuna Barnes, Joseph Conrad, Virginia Woolf, and even Walt Whitman.

In the meanwhile Miss Ozick had begun publishing psychologically demanding short fiction—beginning with the novella "An Education," a debut piece written with the assured style and authority of a veteran—in such journals as *Hudson Review*, *Commentary*, and *Antioch Review*. "Envy; Or, Yiddish in America," is a witty, affectionately mocking tale about an unread, aging New York Yiddish poet named Edelshtein, his comical quest for an English translator, his bitterness over his failure to find one, and his consuming envy of Isaac Bashevis Singer. When "Envy" was published in *Commentary* in 1969, it was attacked in the Yiddish press as an anti-Semitic work that gloated over the demise of Yiddish. "They completely misunderstood . . . ," Miss Ozick observed to Jerry Tallmer of the New York *Post* (June 11, 1971). "They took an elegy for an attack. I meant it as a lamentation, an elegy for the death of Yiddish, for 6,000,000 speakers who were wiped out, speaking a language that embodied a thousand years of history."

"Envy" was among the seven stories brought together in Miss Ozick's first collection of short fiction, *The Pagan Rabbi* (Knopf, 1971). As Johanna

Kaplan observed in the New York *Times* (June 13, 1971), the "relentless, passionate, discovering and uncovering intelligence" revealed in *Trust* remained at work in *The Pagan Rabbi*, but with a difference in the prose, which was "sharpened, clarified, controlled, and, above all, beautifully, unceasingly welcoming." The other protagonists in the stories were rabbis, poets, and others seeking to give meaning to their lives in uncommon ways, usually to no or dubious avail. Frustrated at their inability to compromise with the socially convenient accommodations and lies making up America's pluralistic cultural umbrella, many of them push their imaginations beyond the safe boundaries of ordinary life into the dangerous realm their religious tradition warns them against, the supernatural dimension where dybbuks haunt, golems come to life, and other "abominations" are invoked or conjured. In the title story, an errant Talmudic rabbi commits suicide and is pantheistically united with a dryad, or tree nymph. In "The Dock-Witch," the magical creation is a sea-nymph, a vivified ship's figurehead. The most down-to-earth story was "Virility," which Miss Ozick wrote because she was "angry that whenever a woman author is reviewed, they take into account that she's a woman." The hero in that sly tale plagiarizes his Aunt Rivka's poetry, publishes it in a volume titled *Virility*, and is hailed by reviewers for the rugged masculinity of his style. *The Pagan Rabbi* brought Cynthia Ozick the B'nai B'rith Jewish Heritage Award, the Jewish Book Council Award, and a nomination for a National Book Award.

Besides applying her imagination inventively, Miss Ozick was using it speculatively, in essays, lectures, and literary reviews. Among the subjects on which she focused in her speculations were the relationship within Judaism of Mosaic law and rationalism to the antirational elements expressed in the symbolism of the Kabbalah and the problem of Jews writing in languages outside Judaic culture and tradition, especially English. At the American-Israeli Dialogue on Culture and the Arts at the Weizmann Institute in Israel in the summer of 1970, she delivered an address titled "Toward Yavneh," in which she spoke of the possibility of creating an indigenously Jewish culture, including a new kind of literature, in an English-speaking milieu.

Writing in *Commentary* (June 1976), Ruth R. Wisse characterized Miss Ozick's nonfiction and speeches as the activities of a "cultural impresario" engaged in "the fortification of art by advertising." Responding to Miss Wisse in a letter to the editor of *Commentary* (September 1976), Miss Ozick wrote: "No one who . . . take[s] literature seriously—or even that lesser enterprise, writing—would wish to attach a term like 'fortification of art by advertising' to that part of the writing impulse which is lured by imagination's other nature, the speculative essay. Fiction and speculative essays dare equally, . . . are composed of flux, based on notions that are always in a state of becoming, . . . discovering. In 1970, for instance, I 'invented' New Yiddish, which imagined a 'liturgical' Jewish literature, innovative *piyyutim* in the form of stories, essays and poems written in English. Half a decade later, worrying an ancient Jewish question—art vs. deed—I began to wonder whether writing fiction itself (i.e., playing at make-believe) was really a Jewish calling. This musing took two forms, a tale . . . and an essay 'explicating' the tale, the latter a preface to a book of tales. . . . Each is a fiction, each is a speculation. Both are made up, invented; both are, in the most serious sense, dreams."

The tale Miss Ozick referred to was "Usurpations (Other People's Stories)," a perversely funny, ingeniously constructed nest of candidly plagiarized fictional boxes revealing the danger of storytelling becoming "the magic that kills." Because of the Jewish specificity of "the dread" of that magic, she wrote for the benefit of the Gentile readers an explanatory preface to *Bloodshed and Three Novellas* (Knopf, 1976), the collection in which "Usurpations" appeared. In the preface she examined in the light of the Second Commandment ("Thou shalt not make unto thee a graven image . . .") the ethical-aesthetic paradox implicit in her own gift for fabulative invention, which "can be a corridor to the corruptions and abominations of idol worship, of the adoration of the magical event." She postulated that in Paradise there will be "a cage for storywriters, who will be taught the following: 'All that is not Law is levity.'"

The title piece of *Bloodshed and Three Novellas* touched on the subject of suppressed, latent violence in religious Jews, a hushed topic. The protagonist, an Americanized Jew, Bleilip, takes a bus trip from New York City to a small Hasidic community, where he is the only skeptic—to his rue. The story is a shockingly ironic, anguished invocation of the Holocaust, carrying as its oblique message the moral imperatives the 6,000,000 dead impose on living Jews. The two remaining novellas were "A Mercenary," about Stanislav Lushinski, a diplomat in Africa, and the effects of his keeping his Jewishness a secret, and "An Education," about Una Meyer, a scholar whose romantic illusions fuel her insatiable masochism. Critics favorably compared the outrageous plots of "Bloodshed" and "A Mercenary"—and the reader's ready suspension of disbelief regarding them—to those of Isaac Bashevis Singer.

The heroine of two of the stories in *Levitation: Five Fictions* (Knopf, 1982) is Ruth Puttermesser, an unmarried New York municipal lawyer whose parents are beginning to think they made a mistake in encouraging her brilliance when she was younger. In the short story "Puttermesser: Her Work History, Her Ancestry, Her Afterlife," Puttermesser fills her loneliness with a fantasy life that includes an uncle who died before she was born, because she needs an ancestor ("A Jew must have a past"). The uncle helps her with her Hebrew lessons and monitors her behavior with well-intentioned but bothersome diligence. In the novella "Puttermesser and Xanthippe" the childless heroine, grown older (age forty-six), goes beyond simple fantasy to create a surrogate daughter, a golem—the artificial creature of the Kabalists—named Xanthippe. When Puttermesser loses her city job through office politics, Xanthippe helps her become mayor (on the Independents for Socratic and Prophetic Idealism ticket) and Mayor Puttermesser institutes a utopian regime, with Percy Bysshe Shelley in charge of water resource development, William Blake in charge of the fire department, and so on. Like all golems, Xanthippe finally turns against her maker, Frankenstein-fashion. Maturing, she discovers sex and brings down the Puttermesser administration with a scandalous orgy of eroticism. Before her wild, monstrous energies can wreak more harm, Xanthippe is destroyed.

In *Levitation*'s title "fiction" a married couple, Feingold and his wife, Lucy, both writers of modest attainment and unhappy with their limited lot, invite Philip Roth, Irving Howe, Norman Mailer, Susan Sontag, and other literary luminaries to a party in their Central Park West apartment. When the celebrities do not show, Feingold, a Jew who is bitterly obsessed with the history of Jewish persecution, engages in a discussion of the Holocaust, during which a mysterious stranger, a survivor of the Nazi death camps, leads the "real" Jews into trance. With the entranced aboard, the living room rises, tearing clear of the apartment and "getting free" of Lucy, a convert to Judaism, who remains behind, resentful that she does not share "the glory of their martyrdom." Finally, in ecstatic antithesis to the "dark chamber of the Jews," with its paternalistic taboos, she enters into a pagan, life-worshipping vision. "From a Refugee's Notebook" is really two stories, fragments left in a rented room on Manhattan's Upper West Side by a refugee of uncertain origin. One of the fragments is "Freud's Room," a quasi-anthropological analysis of the father of psychotherapy on the basis of the floor plan of his room in Vienna and the statues, pictures, and furnishings with which he surrounded himself. The conclusion is that Freud, in pursuing the irrational in the depths of the unconscious, was taking a route away from the Mosaic way, that he was "a king who lusts to become a god, absolute as stone." The second fragment, "The Sewing Harems," is a Swiftian fantasy, a parable, set on the planet Acirema, about motherhood and civilization. In the remaining story, "Shots," an old brown snapshot from childhood inspires the protagonist to become a photographer, so that she may capture "time as stasis."

Reviewing *Levitation* in the London *Observer* (April 4, 1982) Hermione Lee wrote: "Like her photographer . . . Ozick fixes on the bizarreries of civil servants, offices, literary New York and its lapsed Jews, the sort 'who went off to the studio showing of *Screw on Screen* on the eve of the Day of Atonement.'" In the Toronto *Globe and Mail* (August 14, 1982) Erna Paris described the collection as "disturbing and funny, but intensely personal." She hoped that Miss Ozick "will solve her dilemma over the Second Commandment and feel free to continue her exploration of a rich and unique talent."

In her essay "Judaism and Harold Bloom" (*Commentary*, January 1979) Miss Ozick, in the course of analyzing Bloom's application of the Kabbalah to literary criticism, told how wariness of idolatry explained her own ambivalent, cautious approach to that long-suppressed symbolic system, bordering on a Jewish version of Gnosticism, that relates to creation and revelation and is reputedly capable of seizing the quality of holiness itself. "It [idolatry] dehumanizes. . . ." she explained. "That dead matter will rule the quick is the single law of idolatry."

In the summer of 1980 Miss Ozick interviewed at his home in Jerusalem the scholar and writer she most admires and who has most influenced her work intellectually and spiritually, the late Gershom Scholem. Her article on Scholem appeared in the New York *Times Book Review* a few weeks later (September 21, 1980). In it, she related how, singlehandedly, he reconstructed the history of Jewish mysticism, rediscovering the antirational Kabbalah where it was hidden away in numerous texts, and thus empowered "intellectual-rationalist Judaism to reharness the steeds of myth and mysticism and to refresh the religious imagination." "I myself am hostile to the whole mystical enterprise," Miss Ozick was quoted as saying by Eve Ottenberg in the New York *Times Book Review*. "But there is something in me that is fascinated by this surrender to the mystical blur between the creator and created. I reject it intellectually and emotionally. But it's where my stories come from."

Miss Ozick's concern with idolatry was again manifest in the densely, elegantly crafted novel *The Cannibal Galaxy* (Knopf, 1983), which had first appeared, in shorter form, as a story in the *New Yorker*. The idolator in this instance is Joseph Brill, a schoolmaster whose sinful worship is intellectual: the idol that he fashions is his own educational system, a synthesis of European Enlightenment and Hebrew conscience. A French Jewish refugee from the Holocaust, Brill, under an American patron, is the founding principal of a private primary school in the Midwest, "a children's Sorbonne dense with Hebrew melodies." In the intricate story's denouement, Brill, who has been looking without cease—and without success—for immortalization through a singularly brilliant protégé, is made aware of his constricted solipsism by the unexpected intellectual blooming of Beulah Lilt, a withdrawn, day-dreaming student, his system's most conspicuous "failure."

The terrifying short story "The Shawl," first published in the May 26, 1980 *New Yorker*, was included in *Prize Stories: The O. Henry Awards* (Doubleday, 1981). The June 30, 1980 issue of the *New Leader* consisted entirely of the article "Carter and the Jews: An American Political Dilemma," written by Cynthia Ozick. She addressed another subject of her passionate concern in the article "Does Genius Have a Gender?," which appeared in *Ms.* in December 1977. In addition to fiction, essays, book reviews, and translations, she has contributed verse to a number of periodicals. Her awards include the Jewish Book Council Epstein Award (1972 and 1977), the Lamport Prize (1980), a Guggenheim Fellowship (1982), and the American Academy of Arts and Letters and the National Institute of Arts and Letters Mildred and Harold Strauss Living award (1983). The last mentioned is a tax-free award of $35,000 a year for a minimum of five years.

Miss Ozick, who takes an interest in other writers, keeps in touch with many of the students, mostly women, she recently taught in a writing course at the City College of New York, and for more than a year she and the novelists Lore Segal and Norma Rosen and the critic Helen Weinberg have been meeting as "a cenacle" devoted to "novel writing in conversation." "A lot of writers in New York find Cynthia Ozick a very important rallying point," the novelist Mark J. Mirsky told Eve Ottenberg when she interviewed him for her *Times Magazine* article. "She's a *thinking* writer. . . . Her parodies of Singer, Malamud, her references to Kozinski and others, have really made them sit up and take her seriously. These . . . were cries of engagement. And that engagement has helped create what little sense of community there is. A lot of writers are reading her partly, of course, to see what she thinks of them."

Cynthia Ozick and her husband, Bernard Hallote, a lawyer, whom she married in 1952, live in New Rochelle, New York. They have a daughter, Rachel Sarah. "At first glance [she] has a slightly disorganized air," Eve Ottenberg reported in her *Times Magazine* article. "Yet her distracted manner veils a quiet determination to say exactly what she thinks; there is a look of conviction in the dark eyes behind the dark glasses." The author told Miss Ottenberg that she writes late into the night and gets up at noon. "I do most of the cooking, such as it is—steaks, lamb chops, hamburger, broiled fish," she said. "But I burn the food a lot." A compulsive reader, she once said that she goes "into withdrawal symptoms" if she "can't get to a book." A few years ago she told an interviewer that she was not very religious in practice, that her Judaism was chiefly cultural, literary, and political, but that she intended "to become more Jewish." A perfectionist who mistrusts her own fluency, she works hard at refining and concentrating her art and straining beyond the ready word and the catch phrase for the unusual and the oblique.

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Paik, Nam June

(pāk)

July 20, 1932- Composer; video artist. Address: b. c/o Galerie Bonino Ltd., 48 Great Jones St., New York City, N.Y. 10012

Although laughter is not his only objective in a career that has spanned three continents and as many generations of the avant-garde, the Korean-born composer and video artist Nam June Paik has more than lived up to an obligation he feels to be entertaining because he comes from "a poor country." In the 1960's he was known as an electronic composer and producer of "action concerts" that featured such events as smashing a piano, pouring shampoo on composers in the audience, and having a cellist remove her clothes while playing Bach. More recently he has become famous as "the George Washington of video art"—the first person deliberately to alter the electromagnetic field of the cathode ray tube for the sake of producing an original art form. Often as witty, mischievous, and absurd as his action concerts, his visually stunning pioneering video installations and videotapes are also wry comments on television as a medium, television technology, and the television age and have been the subject of major retrospectives at the Whitney Museum in New York and European galleries.

Nam June Paik was born in Seoul, Korea on July 20, 1932, the youngest of five children (two girls and three boys) in an upper-middle-class family. His father ran a textiles factory inherited from his grandfather as well as two steel factories he had acquired on his own in North Korea. In 1945, under the Communist regime, the steelworks became "people's factories." On the outbreak of the Korean war five years later, when Paik was eighteen, he and his family left Korea as refugees, going first to Hong Kong and then settling in Tokyo.

Paik's interest in music was early and passionate but was not encouraged by his family. Among the educated classes in Korea, Paik explained to Calvin Tomkins in an interview for a *New Yorker* profile (May 5, 1975), "professional musician is nothing." Enrolling at the University of Tokyo in 1952, Paik studied with Professor Yoshio Nomura and earned a degree in aesthetics in 1956, but having secretly also studied Western music, he wrote his thesis on Arnold Schönberg. He then went to Germany, ostensibly to pursue a doctorate in philosophy.

At the University of Munich in 1956-57, the Freiburg Conservatory from 1957 to 1959, and the University of Cologne from 1958 to 1962, Paik acquired a thorough knowledge of music history, theory, and piano technique. Although shy and fearful of performing, he wrote daringly contemporary compositions incorporating such taped sounds as a baby babbling, running water, and his own chanting or shouting. His composition teacher at Freiburg, Wolfgang Fortner, urged him to deepen his familiarity with electronic music by enrolling in the Studio for Electronic Music established by Radio Cologne, where such experimental composers as Karlheinz Stockhausen, György Ligeti, and Mauricio Kagel were staff members. It was another composer, the American John Cage, whom he met on a trip to Darmstadt in 1958, that changed Paik's life.

By the late 1950's Cage had come to believe that electronic music was "dead as a doornail" and had begun to focus on the visual, theatrical aspect of music performances to keep his audiences involved. Many of his innovations, like blowing whistles or rattling eggbeaters onstage, struck his audiences as hilarious, a response that he did not discourage. His willingness to risk ridicule if that was the price of liberation had a tremendous impact on Paik, about whom Cage later said, as quoted in the *New Yorker* profile, "He took my ideas into areas where I would never have gone."

After returning to Cologne from Darmstadt, in 1959 Paik composed and performed a work called *Hommage à John Cage*, which he described to Paul Gardner for an article in *Artnews* (May 1982): "I put on tape of me screaming. Then I kick a tin box which hits a pane of glass which hits eggs and toy car and push over piano. Big scandal success in Cologne." In *Etude for Pianoforte* (1960) the composer began by playing Chopin, then threw himself on the innards of a piano, and then dashed into the audience and attacked Cage and the pianist David Tudor by snipping at their clothes with scissors and pouring shampoo on their heads. Finally, he bolted the theatre and telephoned to say that the concert was over. Much screaming and the telephone call were part of the performance.

More theatrical than musical, Paik's compositions from this period earned him a dubious tribute from a German critic as "the world's most famous bad pianist." They also linked him to the "happenings" that were then conducted primarily in New York, principally by visual artists, and led to the inclusion of one of his scripts, *Sinfonie for 20 Rooms* (1962), in an anthology of happenings edited by the composer La Monte Young. Happenings were related to the theatrical events, or concerts, that the neo-Dadaist group known as Fluxus, with which Paik was associated, performed in several European cities in the early 1960's. His *Moving Theater at Amsterdam* was presented in 1962 by members of Fluxus as they roamed through the Dutch city. "Action concerts" and "action music," with their potential for unexpected shock and chance outcome, reflect Paik's great interest in process itself and have a kinship with the work of the Action painters in New York, from whom, it has been suggested, artists of the happenings may in some respects have derived.

At the same time that Paik was gaining a reputation as what the artist Alan Kaprow called a "cultural terrorist," he was also quietly taking apart thirteen used black-and-white television sets in a studio outside Cologne. "I still did not consider myself a visual artist," Paik told Calvin Tomkins in speaking of his early TV experiments. "But I knew there was something to be done in television and nobody else was doing it, so I said why not make it my job?" Together with an engineer friend, he learned to hook up a TV set to a microphone to make the image leap in response to sound waves. He made negative images by reversing the black and white controls, stretched the images vertically, and interfered with the electromagnetic field to produce unpredictable, bizarre shapes, unconnected to anything else on the screen. In 1963 he showed his thirteen TV sets at the Galerie Parnass in Wuppertal, Germany. The world's first show of video art did not make much of a stir. Immediately afterward Paik returned to Tokyo to work with color TV, not then available in Europe.

Together with an electronics engineer named Shuya Abe, Paik performed experiments with color television similar to those he had tried with black-and-white TV sets. He discovered that each color TV differed slightly from every other and that the results of manipulating the electron flow were therefore indeterminable, a condition that pleased him because it meant that chance would always be a factor in the images he produced. The "video painting" that Paik developed owes much to his background in music, especially in electronic music. "In music you think in numbers," he has explained, as quoted in the Chicago *Tribune* (September 19, 1982). "Painters use the hand and instinct. But in video you have to use vertical intervals, horizontal intervals, scanning, frequencies—all numbers in strict succession, which is a continuation of Gregorian Chant."

Also with Abe's assistance, Paik built a six-foot-tall electronic robot named K456, which Gardner in *Art News* described as "a merrily twisted aluminum clothes rack, on rollers, that had recently belonged to a mental hospital." K456 accompanied Paik on his first trip to the United States in the summer of 1964. Shortly after arriving, he found a new collaborator, this time in the music world. Twenty-four-year-old Charlotte Moorman, a classically trained cellist, was about to produce an avant-garde festival at Judson Hall in Greenwich Village. She invited Paik to perform a role Stockhausen had written for him as a part of an opus called *Originale*. Paik created a sensation in his part, which required him to cover his head with shaving cream and rice, unroll a Chinese scroll, plunge his head in water, scream, and play the piano. He also introduced K456, which walked about on stage twirling his left arm and reciting President John F. Kennedy's inaugural address. One night, three well-dressed men rose from the audience, came on stage, and handcuffed Paik to a metal scaffolding. They then disappeared. Miss Moorman had to call the police to free Paik, but the audience assumed the incident was part of the show.

While Paik continued his video experiments with magnets, degaussing coils, and audio input signals, he invented new pieces for Miss Moorman to perform. Since his intention was to flavor music with sex, some of them involved nudity. His *Cello Sonata No. 1 for Adults Only*, in which Miss Moorman removed her clothes while playing Bach's C Major Sonata, had its premiere at the New School in New York on January 8, 1965, when he also displayed his doctored television sets.

In the summer of 1965 Paik and Charlotte Moorman took their show to Reykjavik, Paris, Cologne, Frankfurt, Aachen, Berlin, and Florence, nearly causing a riot in Florence and almost getting arrested in Berlin. They returned to New York in August to perform Paik's *Variations on a Theme by Saint-Saëns* at the third Avant-Garde Festival. Midway through her cello rendition of "The Swan," Miss Moorman, wearing nothing but a sheet of cellophane, immersed herself in an oil drum filled with water.

Paik's ventures into the "action music" world outraged critics, one of whom, Howard Klein, commented in The New York *Times* (August 26, 1965) that his "efforts lacked any spark of originality, sensitivity or talent." But his video art earned him, in early 1965, a $6,000 grant from the John D. Rockefeller 3d Foundation, followed by an opportunity to project his images as part of a stage set for a John Cage-Merce Cunningham production at Lincoln Center in the summer of 1965. During the fall he showed his altered TVs at the Galeria Bonino on 57th Street, drawing large, enthusiastic crowds. The art critic John Canaday noted in the New York *Times* (December 4, 1965) that "as an experiment in a new medium, the exhibition has unquestioned fascination and a probable potential for expansion." Paik also bought the first portable video camera sold in the United States and immediately began making tapes.

Undaunted, or perhaps encouraged, by the antipathy of critics to his musical creations, Paik toured Europe again with Miss Moorman in the summer of 1966. In February 1967 both were arrested in New York during a performance of Paik's *Opera Sextronique* at the Film Maker's Cinemathèque, in which Miss Morman played the first "aria" in a bikini of tiny electric lights bulbs and the second "aria" completely topless. Paik was acquitted of obscenity, but Miss Moorman got a suspended sentence on the charge of indecent exposure.

A large bill from Con Edison, incurred by his ongoing electronic experiments at his Canal Street loft, together with visa problems contributed to Paik's dejection after his arrest. He was rescued by an appointment as artist-in-residence at the State University of New York at Stony Brook, on Long Island, for 1967-68. He wrote a long report on the "instant global university" of the future, which got little attention at the time but is considered prophetic today. With financing from the Rockefeller Foundation, he created spellbinding new video images: exploding flowers, butterflies, op art spheres, and impressionistic landscapes. Some of his new work was shown in 1968 at the Galeria Bonino, the Museum of Modern Art, and the Institute of Contemporary Arts in London.

Later that year Fred Barzyk, producer-director at WGBH-TV in Boston, invited Paik to join other video artists in producing a one-hour program called *The Medium Is the Medium*, the first showing of video art on the home screen. Paik's seven-minute segment, "Electronic Opera No. 1," had Paik, offscreen, instructing the audience to close one eye or both eyes while a pianist played Beethoven's "Moonlight Sonata" and the screen showed double and triple images of a nude go-go dancer, President Richard Nixon giving a speech, three gesticulating hippies, and a beautiful, moving abstraction that Paik called the "dance-wave pattern."

Following the success of his show, which aired in 1969, Paik persuaded WGBH to give him $10,000 to build a video-synthesizer, a machine capable of receiving audio and video input from a variety of sources and converting them into an infinite number of color images, which could then be selected and manipulated by means of a console. Paik brought Shuya Abe to the United States to engineer the synthesizer. It had its public unveiling on WGBH in August 1970 during a four-hour audience-participation show entitled *Video Commune*. Passersby were invited to become images for the screen or to play with the console controls. The soundtrack consisted of the recorded oeuvre of the Beatles. *Newsweek*'s art critic Douglas Davis wrote a long, laudatory review, and the show was so popular that it was aired a second time, on New Year's Eve.

For the past dozen years Paik has divided his time between the creation of experimental, avant-garde videotapes, the rentals for which have added to his income, and the construction of "fine art" video installations, which incorporate television sets in a variety of contexts and have been widely shown in museums and galleries. Among Paik's videotapes are one made in 1971 to accompany a Boston Symphony performance of Beethoven's Piano Concerto No. 4; an hour-long *Tribute to John Cage*, shown on WGBH in 1972; *Selling of New York*, made while Paik was artist-in-residence at WNET in New York in 1971; *Global Groove* (1973), a thirty-minute tape of fragmented images, meant to be shown simultaneously on twenty television sets; *Suite (212)*, consisting of three- to eight-minute vignettes of different aspects of New York; and the hallucinatory, deeply moving *Guadalcanal Requiem* (1977), a record of his visit to the World War II battlefield.

Paik's best-known video installations include *TV Chair* (1973), a television set that is attached screen-up to a chair and plays a videotape collage of Greta Garbo and Marilyn Monroe; *TV Buddha* (1974), an eighteenth-century Buddha figurine contemplating its own image on the TV to which it is wired; *Video Fish* (1975), combining aquaria of tropical fish with TV screens that project images of fish; *Fish Flies on Sky* (1976), also using tapes of tropical fish, but displayed on thirty TV sets suspended from the ceiling; and *TV Clock*, consisting of twelve color and twelve black-and-white TV sets, each reflecting a beam of light in a different position to suggest the hands of a clock. Among several video pieces constructed expressly for Charlotte Moorman are *TV Bra for Living Sculpture*, a contraption of two three-inch TVs the cellist wears instead of a bra while performing music that alters the images on the tiny screens, and *TV Cello*, three TVs with a string down the middle, which Miss Moorman has called, with a straight face, "the first real innovation in cello design since 1600."

In the spring of 1982 the Whitney Museum of American Art honored Paik with a major retrospective, the most comprehensive ever given to a video artist, that included more than sixty video installations, sculptures, and musical scores. At the same time, WNET-TV broadcast a weekly series of Paik's tapes, a tribute praised in the New York *Times* (May 14, 1982) as "one of the more imaginative and worthy projects" on the channel. Also in connection with the Whitney show an illustrated book about Paik's work, *Nam June Paik*, was published by W.W. Norton and Company. At the end of more than two months at the Whitney, the show was scheduled to move to the Museum of Contemporary Art in Chicago, the National Gallery in West Berlin, and the Museum Moderner Kunst in Vienna. In 1983 a nonprofit group called the San Francisco Video Festival began marketing Paik's *Allen 'n' Allan's Complaint*, a joint profile of Allen Ginsberg and Allan Kaprow, in video stores at $44.95 per tape.

As Tomkins described him in the *New Yorker* in 1975, Nam June Paik is "a smallish, rather self-effacing Korean whose English is still, after ten years in this country, so nearly impervious to the definite and indefinite articles that it is hard to understand him on first, or even second, meeting." He speaks five languages—"all of them badly," according to Tomkins—yet he is extremely eloquent on the subject of video art and contemporary culture, given during press interviews to such remarks as "Ceiling, I think, is the last undeveloped interior space in Manhattan." His clothing tends to be rumpled. He favors sweaters, scarves, and woolen stomach warmers and often wears rubber boots to protect himself from possible electric shocks from his TV sets. A United States citizen since 1976, Paik lives in a loft in Manhattan's SoHo with his wife of six years, the Japanese video artist Shigeko Kubota. For the greater part of his income he depends on his part-time professorship at the Kunstakademie in Düsseldorf.

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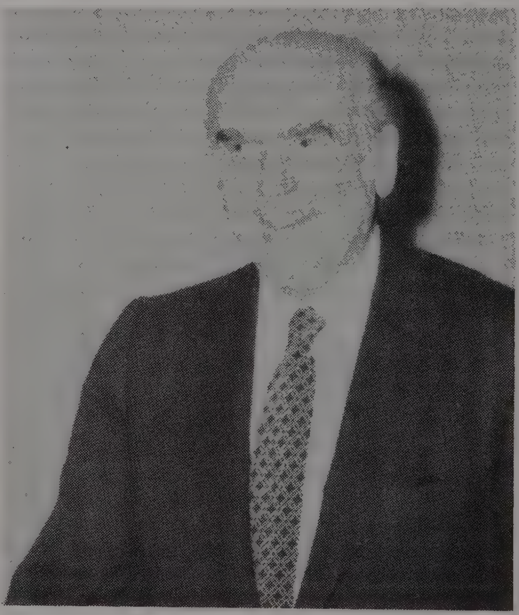


Papandreou, Andreas (George)
(pä-pän-drā´o͞o)

Feb. 5, 1919- Prime Minister of Greece. Address: b. Papaia Anaktora, Athens, Greece

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1970.

The designation of Andreas Papandreou as Prime Minister of Greece as a result of the elections of October 18, 1981 marked the coming of age of liberalism in modern Greek democracy. Papandreou's Panhellenic Socialist Movement (Pasok), which won a decisive 172-seat majority in the 300-seat

Parliament, was the first leftist party to gain power in thirty-five years, and the transition from conservative to Socialist rule took place smoothly despite the fact that Greece had emerged only eight years before from a right-wing military dictatorship. The victory also marked the culmination of the extraordinary political saga of a Harvard-trained economist and scholar. The son of George Papandreou, a longtime liberal politician who served as Prime Minister from 1963 to 1965, Andreas Papandreou has been imprisoned, tortured, and exiled for his radical political views. His growing popularity was regarded as one of the reasons for the military coup in 1967, and he remained a leader of the democratic opposition during his years in exile from 1968 to 1974. When the junta fell, Papandreou returned to Greece, organized Pasok, and led the party to increasing shares of the popular vote in general elections. His foreign policy as Prime Minister is more independent of the West than that of heads of preceding Greek governments, but he remains basically pro-Western. (Pragmatically modifying his election promise to get rid of American military bases in Greece, he has agreed to let the installations remain until 1989.) In domestic affairs his major initiatives have included decentralization of governmental power, a law to give workers a voice in factory decisions, encouragement of agricultural cooperatives, and a series of highly controversial measures to separate church and state.

Andreas George Papandreou was born on February 5, 1919 on the Aegean island of Chios, the only son of George Andreas and Sophia (Mineiko) Papandreou. His father was serving at that time as governor-general of the Aegean Islands. When Andreas was five, his parents were divorced, and he went to live with his mother in the Athens suburb of Psychiko. Although profoundly devoted to his mother, he also turned for guidance to his father, whose prominence in politics grew steadily. To please his father, who was dismayed by his early poor grades in school, he made up his mind to excel scholastically, becoming a first-rate student at the American College in Athens and then at the Athens University Law School, which he attended from 1937 to 1940. By the time he entered law school, Greece had fallen under the dictatorial rule of General Ioannis Metaxas, and George Papandreou had been exiled to the island of Andros. Andreas Papandreou, then a Trotskyist, joined a resistance group that published an anti-Metaxas underground newspaper. He was arrested in the summer of 1939, tortured for two days, and forced to sign a repentant confession that named some of his Trotskyist allies. Shaken and shamed by the ordeal, he left Greece for the United States in 1940.

In New York, Papandreou found a job to support himself and enrolled in Columbia University. Soon transferring to Harvard to concentrate on economics, he earned his M.A. degree in 1942 and his doctorate in 1943. The following year, when he became an American citizen, he entered the United States Navy for two years of military service. After World War II he pursued a flourishing teaching career, as lecturer in economics in 1946-47 at Harvard, associate professor from 1947 to 1950 at the University of Minnesota, associate professor in 1950-51 at Northwestern University, professor from 1951 to 1955 at the University of Minnesota, and professor from 1955 to 1963 at the University of California at Berkeley, where for some years he was also chairman of the department of economics. He owes his academic advancement partly to his publication of many articles in scholarly journals and several books, including *An Introduction to Social Science: Personality, Work, Community*, in collaboration with A. Naftalin, B. Nelson, M. Sibley, and D. Calhoun (Lippincott, 1953); *Competition and Its Regulation*, in collaboration with J.T. Wheeler (Prentice-Hall, 1954); and *Economics as a Science* (Lippincott, 1958).

During a visit to Greece in 1953 Papandreou felt estranged by the constricted political atmosphere that followed the Greek Civil War, which had raged from 1946 to 1949. However, when he returned again in 1959 on Fulbright and Guggenheim grants, his father persuaded him to stay. At the behest of Prime Minister Constantine Karamanlis, he organized and became the director of the Center of Economic Research in Athens. In 1962 the Center published two books by Papandreou: *A Strategy for Greek Economic Development* and *Fundamentals of Model Construction in Macroeconomics*. Becoming increasingly fascinated with the possibilities for political change in his homeland, Papandreou resigned his professorship at Berkeley and on January 2, 1964 renounced his American citizenship so that he could run for Parliament under the banner of his father's liberal party, the Union of the Center. In February 1964 he was elected from his father's old district near Patras, and the party won enough seats to make George Papandreou Prime Minister. He soon appointed Andreas Papandreou his chief aide, with the title of Minister to the Prime Minister. In June the son was also named Deputy Minister of Economic Coordination.

Some of the Prime Minister's old associates became indignant over the rapid rise of Andreas Papandreou, whose fiery attacks on King Constantine, the Greek military, and the United States (for interfering in Greek affairs) provided ammunition for right-wing forces opposing George Papandreou's program for social change. In November 1964 unproved charges of corruption forced Andreas Papandreou to resign his ministerial posts, but six months later he was reappointed Deputy Minister of Economic Coordination. However, on July 15, 1965 King Constantine dismissed George Papandreou and his Cabinet in a dispute over the Prime Minister's attempt to purge right-wing officers from the military. The dismissal exacerbated the polarization of Greek politics and ushered in a period of instability that lasted nearly two years. A series of caretaker governments denounced Andreas Papandreou as a Communist and an ally of a group of leftist army officers who allegedly were plotting to take over the country.

Far from damaging Papandreou, the attacks helped to make him a national figure and a leader of the leftist faction of the Center Union.

On April 21, 1967—a month before national elections that the Center Union was expected to win—a group of right-wing colonels headed by George Papadopoulos seized power in a coup d'état that was motivated in no small part by their fear of the Papandreous. Both father and son were arrested, along with 6,000 other Greeks. Charged with conspiracy to commit high treason, Andreas Papandreou was kept in solitary confinement for eight months, an ordeal he considers the most painful of his life. After an international campaign that included pressure from influential Americans, the junta released Papandreou and most other political prisoners in December 1967. A month later he went into exile, so that he would be free to express his opposition to authoritarianism.

While teaching economics at the University of Stockholm in 1968-69 and at York University in Toronto, Canada from 1969 to 1974, Papandreou led the struggle against Papadopoulos' rule as head of the Panhellenic Liberation Movement, a coalition of antijunta groups that he organized in 1968. He traveled extensively, denouncing the Greek government for suppression of political dissent and the American government for what he charged was its complicity in the colonels' coup and its support of the junta. In an article for the New York *Times* (April 21, 1972) he outlined his view of the history of American involvement in Greek politics: "The United States approved of 'picked' premiers, interfered in elections to assure the outcome, passed on military promotions, brought officers of the Greek Army to the United States for training, controlled the Greek Intelligence Service. One million dollars a day went into Greece from 1947 through the Fifties, to assist a war-torn society and to control it. The Greek dictatorship that emerged five years ago was the final stage in a developing spiral of control." In October 1973 he refused to cooperate in elections announced by the junta on the grounds that they would be fraudulent and would simply serve to disguise the dictatorship.

During his exile Papandreou was invited to deliver several honorary lecture series, including the Benjamin Fairless Lectures at Carnegie-Mellon University in Pittsburgh in 1969 (published as *Man's Freedom*, Carnegie-Mellon, 1969); the Edmund Burke Bicentenary Lecture at Trinity College, Dublin, 1970; and the Woodward Lectures at the University of British Columbia in 1973. He also wrote *Democracy at Gunpoint: The Greek Front* (Doubleday, 1970), an account of the events leading to the 1967 coup; and *Paternalistic Capitalism* (Univ. of Minnesota Press, 1972), a theoretical work on the failures of modern capitalism. F.E. Hirsch, commenting in *Library Journal* (April 1, 1970), called the former work "a brilliant piece of writing [that] contains some very moving passages. . . . The book is of course a partisan account, but is also by far the most impressive volume written in English on postwar Greece." David Holden disagreed in the New York *Times Book Review* (May 31, 1970): "[This] book merely confirms what [Papandreou's] political career has demonstrated: a strong disinclination to admit that there are other interests, other viewpoints, other truths than his own." Papandreou's later books include *National Planning and Socioeconomic Priorities*, written in collaboration with Uri Zohar (Praeger, 1974), and *Socialist Transformation* (Athens, 1977).

The crises precipitating the downfall of the already weakened military regime in Athens began on July 15, 1974 when a group of right-wing officers overthrew Archbishop Makarios of Cyprus in a coup inspired by the Greek junta. On July 20 Turkey, Greece's age-old enemy, invaded Cyprus and occupied most of the island. That development caused the junta to collapse. Constantine Karamanlis returned from France to head an emergency government, and on August 16 Papandreou was greeted at Athens airport by 20,000 cheering supporters. He urged moderation, saying he did not support the street demonstrations then widespread in Athens: "I am not prepared to provoke a return of the military." Since George Papandreou had died in 1968, a group of deputies from the Center Union party asked Papandreou to assume leadership. He declined and on September 3 founded the Panhellenic Socialist Movement. After an election campaign in which he advocated sweeping social change, Pasok finished third, with a disappointing 14 percent of the vote and only twelve seats in the 300-seat Parliament. Karamanlis led his New Democracy party to a huge victory, with 54 percent of the vote, and the Center Union, headed by George Mavros, took 20 percent.

Between 1974 and 1977 Papandreou built Pasok into the best-organized party in Greece, using American models to shape an efficient political machine extending to the village level. He also hammered away at the Karamanlis Administration, calling for a more independent Greek foreign policy and for extensive domestic reform. In June 1975 Parliament approved a new Constitution proposed by Karamanlis over the opposition of Papandreou, who felt that the Prime Minister would use certain provisions to strengthen himself. Again in opposition to Karamanlis, in April 1976 Papandreou bitterly denounced a new pact under which American bases would remain in Greece for the next four years in return for $700,000,000 in aid. Spurred by Papandreou's tireless campaigning and aided by popular disillusionment with Karamanlis' economic program, in the elections of November 20, 1977 Pasok increased its vote to 25.3 percent of the total, winning ninety-two seats. Mavros' party was demolished, earning only 12 percent of the vote, while Karamanlis' party retained control of Parliament with 41.9 percent of the vote and 172 seats, a loss of forty-two.

In January 1978 Papandreou called for removal of American military bases from Greece in retaliation for the appointment of Turkish generals to command NATO's southeastern forces. Just as he had predicted, in May 1980 Karamanlis used the

Constitution to have himself named President. George Rallis replaced him as Prime Minister. When, in October 1980, Rallis returned Greece to the military wing of NATO after a six-year absence stemming from the Cyprus invasion, Papandreou protested that the move would cause "the cession to Turkey of Greek sovereign rights" in disputed areas of the Aegean Sea. Meanwhile, during 1979 he had argued against the treaty providing for Greece's entry into the Common Market in 1981 on the grounds that it would damage Greek industry.

Ironically, Karamanlis' rise to the Presidency may have given Pasok a crucial boost in the national elections scheduled for 1981. Rallis proved to be an uninspiring leader and campaigner, and with Karamanlis in a position to oversee the government, Greeks felt less frightened of electing the Socialists. Papandreou was aided, moreover, by the country's restlessness after seven years of New Democracy rule and by an increasingly poor economic outlook. Also basing his campaign on fervent nationalism, he attacked Turkey and charged that Greece had long been a "client state" of the West with little to show in return for its subservience. He caught the nation's mood with a one-word slogan: *allaghi* ("change").

As the campaign progressed and the chances of a Pasok victory seemed to improve, the specifics of the change that Papandreou promised became more moderate. He qualified his positions on American bases in Greece and membership in the Common Market and NATO. Among his domestic goals were decentralization of government, improved social welfare, the end of censorship and other repressive laws, and liberalization of laws regarding religion and marriage. The central problem in his campaign was to balance the fiery oratory that is one of his greatest assets with enough suggestion of moderation to draw votes from the center—while not alienating the left wing of Pasok. On October 18, 1981 Pasok won the election with a margin much larger than most observers had expected: The party took 48.06 percent of the vote and 172 seats, New Democracy took 115 seats, and the Communists won thirteen seats. In his victory speech Papandreou maintained his reassuring tone, promising that he would not "lead the country into any adventure."

At his swearing-in ceremony on October 21, 1981, Prime Minister Papandreou promised to act in accordance with the "mandate for change" that the election had given Pasok. His thirty-seven member Cabinet was entirely made up of Pasok stalwarts, some of them old liberal allies of his father during the 1960's and some of them from the left wing of the party. Papandreou himself took the post of Defense Minister, signaling his intention to keep a close eye on the military. His first weeks in office brought a flurry of moves on various fronts: he announced that the PLO's diplomatic status would be upgraded, received Yasir Arafat in Athens, and opened an embassy in Cuba; he closed down committees that censored films and music; he granted official recognition to the Communist-led anti-Nazi resistance in World War II and speeded up procedures for the return of 40,000 Greek exiles who had fled the country after the Civil War; and he began purging rightists from the civil service and the state-run radio and TV networks.

The foreign policy that Papandreou adopted has been considerably more cautious than his campaign rhetoric. His anti-Americanism notwithstanding, he immediately responded to a telegram from President Ronald Reagan congratulating him on his election with a message promising to do everything possible "to promote the close bonds of friendship between the Greek and American peoples." Since then Papandreou has tried to steer a course independent of the superpowers while remaining basically loyal to the West. While dropping his earlier threats to withdraw from the military wing of NATO, he has kept his distance from the alliance through largely symbolic moves, such as refusing to approve NATO's call for economic sanctions against the Soviet Union in January 1982 and protesting the decision to place American cruise missiles in Europe. Papandreou's accommodations with NATO and the United States have been dictated to some extent by his hard-line posture towards Turkey in disputes over Cyprus and territorial rights in the Aegean. He has worked to win guarantees from the Western alliance that Turkey will not attack Greece, and he hopes to persuade the United States to pressure Turkey to end its partial occupation of Cyprus.

Having proclaimed after his election that private enterprise would remain the "main lever" of the economy, Papandreou announced in January 1982 a series of steps to strengthen and regulate production, among them the "socialization" of key industries by the creation of supervisory councils that would allow workers, government officials, and corporate directors to oversee long-range planning. Other steps include incentives for investment, stricter control over bank credit to ensure its productive use, special credit assistance for small- and medium-sized industries, and the encouragement of agricultural cooperatives. Papandreou's decentralization program transferred a large degree of planning and budgetary power from the bloated federal bureaucracy to local governments. And several significant and controversial social measures were enacted: the voting age was lowered from twenty to eighteen; civil marriage was legalized, adultery decriminalized, and laws were proposed legalizing abortion and divorce; and a study was begun that is expected to lead to the expropriation of the Greek Orthodox Church's vast holdings of unused land.

In October 1982 the first test of popular sentiment toward the Socialists came in the form of nationwide local elections. In the first round, on October 17, the party's share in the vote in the main urban areas dropped more than 10 percent below the 48 percent it had won in the 1981 general election. But in the second round of runoffs, aided by the Communists in districts where no Communist candidate was running, Pasok won a crushing victory, taking 173 mayoral posts out of 276, a gain of more than 100 over the last municipal elections. The results were widely seen as a vote of confidence in Papandreou's Administration. Nevertheless, as the year ended it was clear that Papandreou faced serious economic and political difficulties. Disillusionment among leftists (including the left wing of his own party) with Papandreou's cautious pace of reform contributed to a sharp increase in Communist strength in the local elections. And the international recession had hurt the Greek economy; while inflation dropped slightly, unemployment nearly doubled during 1982, and investment and production were stagnant. To deal with those problems Papandreou adopted an austere budget for 1983, offsetting increases in military and social welfare spending with a partial wage freeze, higher utility rates, and new taxes on luxury goods and fuel.

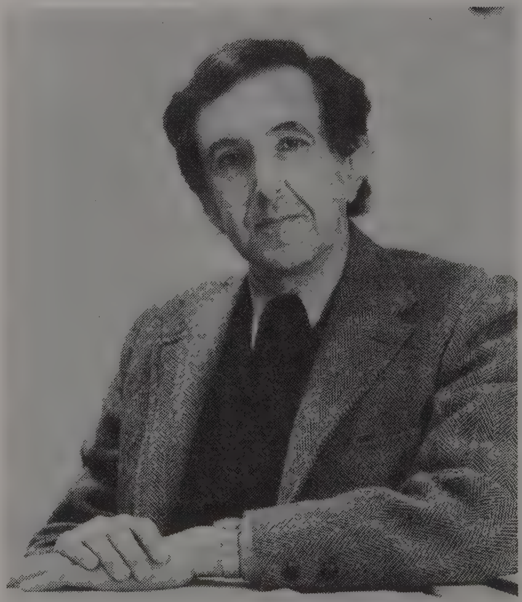
During its first year and a half in power, the Papandreou government was unequivocally pro-Arab and anti-Israel. Its absolute identification with the Palestinian Liberation Organization cause began to weaken when it became evident that the Arabs were not going to reciprocate by investing more petro-dollars in Greece and by supporting Greece *vis-a-vis* Turkey in international organizations. When Greece's turn in the presidency of the European Economic Community came around (July–December 1983), the rules of the EEC game forced the Papandreou government into more friendly relations with Israel.

Regarding American strategic airfields and military surveillance facilities in Greece, nine months of difficult negotiations ended on July 15, 1983, when Papandreou signed an accord permitting the United States to retain the twenty-four installations for another five years. The accord assured Greece that it would receive an additional $220, 000,000 in American aid in fiscal 1984 (bringing the total to $500,000,000), and it removed the danger of the bases being transferred, along with increased military aid, to Greece's archenemy, Turkey.

Soon after his arrival in the United States during World War II, Andreas Papandreou met Christine Rassias, a Greek-American whom he married in 1941. The marriage ended in divorce. On August 30, 1951 he married Margaret Chant of Illinois. They live in Kastri, a suburb of Athens, and have four American-born children: George Jeffrey, Gayle Sophia, Nicholas, and Andreas. George Jeffrey, the oldest, is a member of Parliament. Papandreou is a tall, husky man, with bushy eyebrows and a highly expressive face, who always appears impeccably groomed. Allies and opponents alike agree that he is a leader of extraordinary charm and power of personality, though his detractors charge that his manner conceals a streak of ruthless, opportunistic ambition and that he has autocratic tendencies.

Although Papandreou closely identifies with other recently elected Socialist heads of state such as François Mitterrand of France and Felipe González of Spain, he is not a member of the Socialist International, refusing to join as long as the Turkish Socialists, who carried out the invasion of Cyprus, are members. He describes his basic political philosophy as "nondogmatic Marxism"—that is, he agrees with basic Marxist tenets such as the centrality of class struggle in history, but does not like the governments Marxism has produced so far. As he told Nicholas Gage in the New York *Times Magazine* (March 21, 1982): "I don't believe socialism must be forcibly applied from above. That requires the dictatorship of the party and inhibits freedom."

References: Chicago Tribune I p5 O 20 '81 por; Economist p64 D 16 '78 por; N Y Times Mag p42 Mr 21 '82 pors; Newsweek 98:46+ N 2 '81 pors; International Yearbook and Statesmen's Who's Who, 1982; International Who's Who, 1983–84



Pelli, Cesar

Oct. 12, 1926– Architect; university administrator. Address: b. Cesar Pelli & Associates, 1056 Chapel St., New Haven, Conn. 06510

Buildings curtained with walls of glass that may change colors with the rising and setting of the sun, while reflecting the surrounding world of Los Angeles, New York, or scores of other cities in the United States and abroad, are the rewards of Argentine-born Cesar Pelli's commitment to "an architecture that celebrates life." Through skillful use of modern technology and industrialized materials, he has been able to resolve with uncommon success the age-old conflict between art and the pragmatic demands of financial restraint and client specifications. His refined style stamps such beautiful buildings of diverse purpose as the United States Embassy in Tokyo, the Pacific Design Center in Los Angeles, and the Museum of Modern Art extension in New York. "I am omnivorous and like to try as many things as I can," Pelli once said in an interview for *Architectural Record.* That open and venturesome attitude has applied since 1977 to his work both as head of his own architectural firm in Connecticut and as dean of the Yale University School of Architecture.

Cesar Pelli was born in Tucumán, Argentina on October 12, 1926 to Victor V. Pelli, a civil servant, and Teresa S. (Suppa) Pelli, an educator. His grandfather had immigrated to Argentina from Italy in the nineteenth century. After five years of study at the University of Tucumán, Pelli received a diploma in architecture *cum laude* in 1949, and during the following two years he worked as director of design at OFEMPE, a government organization, in Tucumán. In 1952 he went to the United States to continue his education, at the University of Illinois, on a scholarship from the Institute of International Education. His intention had been to spend nine months abroad, but he remained at the University of Illinois for two years to earn his M. Sc. degree in architecture in 1954 and immediately afterward became an associate architect in the firm of Eero Saarinen & Associates in Bloomfield Hills, Michigan and Hamden, Connecticut.

The atelier that Finnish-born Eero Saarinen had opened four years earlier, on the death of his father, the eminent architect Eliel Saarinen, was then a small enterprise of about twenty-five persons. During his ten years with the firm, Cesar Pelli saw it develop into a highly efficient organization of more than a hundred staff members. In an interview with Barbaralee Diamonstein for *American Architecture Now* (1980) Pelli said of Saarinen, "He was a very important influence, probably the most important influence on my work—not in formal terms, but more in conditioning my understanding of architecture, my love of architecture." Pelli went on to explain that Saarinen did not impose a style or philosophy, but allowed all the associates in his office—Kevin Roche and Robert Venturi, among others—to follow through on their own ideas: "In that way, it was an extraordinary place to serve one's apprenticeship."

While working with Saarinen, Pelli shared with two other project directors the responsibility for developing the formal decisions that had been made in regard to the Trans World Airlines Terminal at the John F. Kennedy International Airport in New York City and the interior design of the Vivian Beaumont Theater at Lincoln Center for the Performing Arts in Manhattan. For some years he was also occupied with the polygonal buildings for the Stiles and Morse colleges at Yale University. All four structures evoked both criticism and praise, the controversy over the Yale buildings stemming from the use of ornamentation to convey a traditional academic flavor suggestive of established English universities like Cambridge. Relevant to the direction of Pelli's own career is his explanation to Barbaralee Diamonstein of Saarinen's defiance of the International Style, which disavowed decoration or "semantic content." Regardless of risk to his career as an architect, Saarinen was determined to "fulfill his responsibility to those undergraduates at Yale," of which he himself was an alumnus.

Saarinen died in 1961, but Pelli remained with the firm to complete various projects until 1964, when he moved to Los Angeles and became director and vice-president of design at Daniel, Mann, Johnson & Mendenhall, Engineers and Architects (DMJM). Recalling his early years in California, he has said that an architect practising on the West Coast at that time "worked in a cultural vacuum," a situation that he welcomed because he was left free to make his own mistakes, uninhibited by the pressure of "critical exchange" that he would have encountered on the East Coast.

A readiness to explore is indeed evident in several buildings that Pelli designed for DMJM in collaboration with Anthony Lumsden, a former colleague at the Saarinen firm whom he made his associate director of design. Through their work with Saarinen both architects had acquired some experience in using glass to serve as nonstructural walls—a skin or cladding or curtain that envelopes all or much of the building. "I am interested in skins because this is the way we build in our time," Pelli has said, as quoted by John Pastier in *AIA Journal* (October 1981). "Real masonry—stone used to support the weight of a building—is beautiful, but we can no longer afford to build that way. Walls have been freed of their structural function, but there is still a temptation to mimic masonry. There's nothing wrong with that—whether one's skins express themselves as lightweight membranes or seem solid and massive is not a litmus test between good and bad architecture. Still, design solutions are usually better when they are consistent with the way they are built."

The "self-referential" skins that Pelli and Lumsden used in 1966 to clad the Teledyne Systems Laboratories in Northridge, California and the Federal Aviation Authority Office Building in Lawnsdale, California are of mirrored glass that reflects their surroundings and even, where there are angled projections, parts of the buildings themselves. Dark-gray glass sheaths another experimental 1966 building, the Century City Medical Plaza in Los Angeles, for which Pelli overcame various technological problems to achieve a minimum of framing and a maximum of glass. In contrast to those three buildings, which have a lightweight, translucent quality, the Worldway Postal Center in Los Angeles, also of 1966, discloses rather than conceals its structure, giving the appearance of weight and masonry strength.

For the Communications Satellite Corporation Laboratories in Clarksburg, Maryland, designed in 1967, Pelli combined several features of his earlier lightweight-skin structures, including the use of glass in conjunction with aluminum. The significance of the COMSAT research and production plant, one of Pelli's last major designs for DMJM, was that it marked "the first time that complicated planning requirements, an advanced wall system and fully realized three-dimensional form were combined and resolved in an executed Pelli building," as Pastier noted in *AIA Journal*. Before leaving DMJM, in 1967 Pelli undertook the design, not ordinarily assigned to an architect, for the extension of the Third Street Tunnel in the Bunker Hill renewal area in Los Angeles.

After he joined Gruen Associates Inc. of Los Angeles and New York in 1968 as partner in charge of all architectural design, Pelli continued to progress in his bold experiments in skin designs for industrial buildings. Dark-brown glass wrapped around a steel-grid tower distinguished his first major building for Gruen, the Toronto Dominion Bank in the Pacific Center complex in Vancouver, British Columbia. His City Hall for San Bernardino, California, on which he worked in 1969, was also remarkable for its uninterrupted expanses of glass covering, again dark brown. In contrast, the cladding of another of Pelli's 1969 structures, the Western Electric Office Building in Newark, New Jersey, is, as Pastier described it, "a delicate aggregation of discrete panels rather than an attempt to approach the ideal of a single seamless membrane."

In 1969, also, Pelli brought new prestige to Gruen Associates as head of a design team that won first prize in a worldwide competition for an International Organizations Headquarters and Conference Center in Vienna. The Gruen design provided for the eventual building of seven modular towers on an artificial island in the Danube River. As he had for his designs of the Teledyne and COMSAT laboratories, Pelli used for the Vienna multination headquarters complex a circulation spine that took into consideration the factors of change and expansion.

Again to allow for growth, Pelli used an expandable spine in his design of the early 1970's for a shopping-office-recreation complex, the Santa Anita Fashion Park, in Arcadia, California. Open-endedness, like glass itself, expresses his rejection of an unchanging architecture devoted to eternity. "An architecture that defies death has to accent the qualities of the non-living," he pointed out in a statement for *Contemporary Architects* (1980). "It seeks above all massiveness and durability and it avoids the temporary and fragile. An architecture that enhances life accents perception, lightness, and change." His conviction, furthermore, that "architecture is not in the empty building but in the vital interchange between building and participant" supports his tenet, which Saarinen had also held, that design must develop from the resolution of the special problems of a particular architectural assignment.

An outstanding example of Pelli's adaptability to the requirements of a specific commission is his work in 1970 on the Commons and Courthouse in Columbus, Indiana. He has said that in his design for that unusual public building his primary responsibility centered not on its form, but on its function, that is, the desire of his clients that the center restore life to the increasingly abandoned downtown part of the city. "So the primary intention was to develop with architecture a condition that would effect social change," Pelli told Barbaralee Diamonstein. As the result of his efforts to understand the needs of Columbus, Indiana, the Commons uses its space effectively to accommodate small, medium, and large groups of people in many different kinds of cultural events and social and business activities. Even though formal considerations were secondary to those of the purpose of the center, "the building is highly resolved aesthetically," according to Pelli, who believes that "it should be a prototype for other buildings because it works."

In an article in *Architectural Forum* (March 1970) on Pelli as a public architect, Sibyl Moholy-Nagy noted that one objection to his design for an International Organizations Headquarters was that "it brutalized the Vienna Cityscape." She argued in his defense that the function of the seven towers was "to service an international bureaucracy, subject to bureaucratic building codes. They are not cathedrals." Pelli encountered similar criticism from some Los Angelenos in regard to his 1971 Pacific Design Center, a warehouse for design showrooms. Although only seven stories high, the bulky, sprawling 530-feet-long building came to be called the "Blue Whale" because it so glaringly overwhelms its neighboring bungalows, which it mirrors in its reflective, opaque blue-glass skin. The bold color, which changes to red toward sunset, is itself part of Pelli's decision to accent the clash between the structure and its surroundings, having concluded that he could not reconcile the two. While residents in the area are reported to resent the Blue Whale, its 200 or so tenants are pleased with such practical features as its interior transparent-glass corridors, which facilitate display of their wares and services.

The ephemerality of glass appeals aesthetically to an architect who wants his buildings to have life. Ironically, Pelli's use of glass for the Pacific Design Center fulfilled a practical need. Bricks, of which such warehouses are usually built, would not be likely to survive an earthquake. But, as Pelli told Barbaralee Diamonstein, "oddly enough, a building of glass works very nicely, because the glass just hangs there and shakes within its neoprene gaskets, and has hardly any effect on the structure." When, in 1972, he designed the United States Embassy Office Building in Tokyo, another earthquake-prone area, he was restricted by his client, the State Department, in the amount of glass he could use. He achieved elegance and simplicity by exposing the concrete structure at the ends of the building and sheathing the rest in a thin cladding of anodized aluminum and operable windows of mirrored glass. Among Pelli's last important designs for Gruen was his 1975 all-glass Rainbow Center Mall and Winter Gardens in Niagara Falls, New York, in which he combined horticultural and commercial interests in a style that has been called "poetic."

Intermittently for several years Pelli had taken time from his practice to teach architecture: in Argentina in 1960 as visiting professor at the University of Tucumán and visiting professor of architectural design at the University of Córdoba; at Yale University in 1972 as Charlotte Shepard Davenport Visiting Professor and in 1974 as William Henry Bishop Visiting Professor of Architecture; and in Los Angeles in 1975 and 1976 as visiting professor at the University of California. In 1976, when one of the projects on which he was working was a design for the Yale Music Center, he was chosen dean of Yale's School of Architecture, to succeed Dean Herman D.J. Spiegel, who had recommended him for the post. His appointment became effective on January 1, 1977.

Almost as soon as he moved to the East Coast, Pelli set up his own independent practice, Cesar Pelli & Associates in New Haven, which by 1982 had a staff of some fifty-five persons, several of whom specialized in interior design. In late January 1977 the Museum of Modern Art in New York announced that Pelli had been chosen as the architect for its proposed gallery expansion and fifty-two-story condominium apartment tower. Revenue from the latter was intended to help the museum meet its expenses. Because of the prestige of the museum and its importance to the city, the appointment made Pelli the envy of many prominent architects, but the project was beset with a variety of complex problems, and while developing his design he had to deal with scores of conflicting interests, such as those relating to fears of encroachment on the sculpture garden and rivalries among department curators for limited space.

Retaining the 1938 Philip Goodwin and Edward Durell Stone building, whose facade had come to symbolize the museum, Pelli surfaced his extension with a pattern of gray glass that blends the horizontal lines of the original facade with the vertical lines of the residential tower. Glass panels of varying sizes in about a dozen shades of gray are bound together by black mullions in a design that pays tribute to Mondrian, alludes to the nature of the building as a museum of modern art, and fulfills Pelli's aesthetic requirement of visual variety. Moreover, as Arthur Drexler, MOMA's director of architecture and design, was quoted in *Connoisseur* (November 1982) as observing, "Pelli has used the color very cleverly to relate the tower to the things around it."

Since he opened his own office, Pelli's commissions have included designs for the two multicolored Four Leaf towers in Houston and a clinic of granite and glass in Cleveland. He has continued to be particularly occupied with work in New York City, having presented the winning design in the 1981 competition for the $1 billion commercial core of Battery Park City to be built on a fourteen-acre waterfront site adjacent to the World Trade Center in lower Manhattan. Granite covers the base of four skyscrapers, the major buildings of the complex, but gradually gives way to glass as the towers "step back at the third, ninth, and twenty-fourth floors, creating profiles similar to those of the great skyscrapers of the 1930's," as Paul Goldberger described the effect of the design in the New York *Times* (May 14, 1981). Avoiding in his buildings the flat-topped banality often attributed to the International Style's "glass box," Pelli himself has said, as quoted in *New York* (September 20, 1982), "What I am trying for is to capture the richness of past forms by exploiting the technology of the present."

Cesar Pelli is a fellow of the American Institute of Architects and the winner of the 1978 Arnold Brunner Memorial Prize of the American Academy and Institute of Arts and Letters, of which he was elected a member in 1982. He became a naturalized citizen of the United States in 1964. While still living in Argentina, on December 15, 1950 he married Diana Balmori, a teacher of history and landscape architecture. They have two children, Denis and Rafael. Pelli has brown hair and brown eyes, stands six feet two inches tall, and weighs 165 pounds. His recreations are travel, hiking, and history. In *Interior Design* (April 1982) Pelli was commended as "an exceptionally likeable person. Stimulating, knowledgeable, unpretentious, ready with an infectious laugh." His graciousness and tact, on which several interviewers have commented, proved to be an invaluable asset in his work for MOMA. The architect's contention that for him opportunities for design emerge from the circumstances of each project perhaps accounts for Anthony Brandt's observation in *Connoisseur*: "[Pelli] is known for his ability to work creatively under restrictions. He is no prima donna. . . . He does not need open fields and total noninterference to design interesting buildings."

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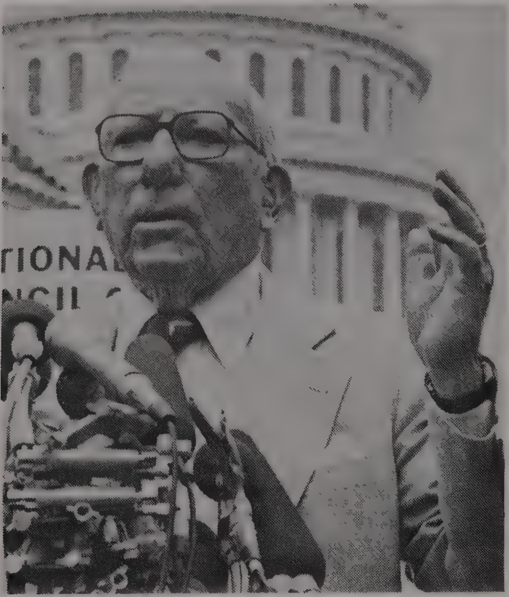
Pepper, Claude (Denson)

Sept. 8, 1900– United States Representative from Florida. Address: b. 2239 Rayburn Bldg., Washington, D.C. 20515; Room 827, 51 S.W. 1st Ave., Miami, Fla. 33130; h. 4201 Cathedral Ave. N.W., Washington, D.C. 20016; 2121 N. Bayshore Dr., Miami, Fla., 33137

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1941.

A "folk hero" to some 25,000,000 American senior citizens, Claude Pepper, the octogenarian Democratic Representative from Florida's Fourteenth



Claude Pepper

Congressional District, is the oldest member of the United States Congress and one of the few historic figures now in public office. Elected to the United States Senate in 1936, Pepper was one of the stalwarts of President Franklin D. Roosevelt's New Deal and World War II policies, but because of the escalating cold war atmosphere of the postwar years he was resoundingly defeated in his 1950 bid for reelection, in one of the most scurrilous campaigns in American history. In 1962 Pepper made a triumphant political comeback with his election to the United States House of Representatives. As chairman of the House Select Committee on Aging from 1977 until 1983, when he became chairman of the powerful House Rules Committee, he devoted his effort and energy to enhancing the lives of the nation's elderly, and he is determined to stamp out "ageism," which he considers to be "as odious as racism and sexism."

Claude Denson Pepper, the oldest of four children, was born near Dudleyville, Alabama on September 8, 1900. Both of his grandfathers had served with the Confederate Army during the Civil War. His parents, Joseph Wheeler Pepper and Lena (Talbot) Pepper, were mainline Baptists and loyal Democrats who because they owned a plot of farmland were considered "middle class." When Claude Pepper was ten, the family moved to nearby Camp Hill, where his father became a merchant and later served as police chief. After graduating from Camp Hill High School, Pepper qualified by examination as a teacher, and in 1917-18 he taught in the public schools of Dothan, Alabama.

In 1918 Pepper entered the University of Alabama at Tuscaloosa, where he fulfilled his military service obligation as a member of the Students' Army Training Corps. He earned his expenses by working at a power plant and at a steel mill, and by managing a university dining hall, but he also found time to run on the track team and to serve on the editorial staff of the Alabama *Crimson and White*. After obtaining his B.A. degree with honors and election to Phi Beta Kappa in 1921, Pepper entered Harvard Law School, where he earned his tuition by waiting on tables. Precociously involved in politics, he became a member of a Democratic "flying squadron," served as a "warm-up" speaker at political rallies, and during his years at Harvard earned the nickname of "Senator." When he obtained his LL.B. degree in 1924, he was among the top six students of his class.

Pepper served in 1924-25 as an instructor of law at the University of Arkansas, where his students included his future Senate colleague J. William Fulbright. In 1925 he moved to Florida, and after gaining admission to the state bar he entered law practice in Perry. In 1928 he became a member of the Florida state Democratic executive committee.

In 1929 Pepper was elected from Taylor County to the Florida house of representatives, where he sponsored his first "senior citizen" legislation, exempting persons over sixty-five from having to obtain licenses to fish. But his vote against a legislative resolution censuring Mrs. Herbert Hoover for having invited a black man to a White House tea incensed his racially biased constituents, and he was not reelected.

Moving his legal practice to Tallahassee, Pepper served on the Florida state board of public welfare in 1931-32, the state board of law examiners in 1933-34, and the executive council of the state bar association in 1934. His reputation as a lawyer was much enhanced by his skillful defense of a moonshiner charged with killing two federal agents. Although his first bid for a United States Senate seat, in 1934, in which he challenged the popular Senator Park Trammell, was unsuccessful, he lost by only a narrow margin.

In 1936 Pepper was elected without opposition to complete the unexpired term of the late United States Senator Duncan U. Fletcher. His first Senate speech, in which he made an impassioned defense of Roosevelt's New Deal policies and castigated fellow Democrats who had deserted the Administration, was cited by the columnist Drew Pearson as "one of the greatest of its kind ever heard in the Senate chamber."

President Roosevelt, who felt a strong rapport with the freshman Senator from Florida, described him in his memoirs as "a fighting liberal" and as "a model for a new kind of Southern political leader." After Pepper announced his candidacy for a full six-year Senate term, *Time* magazine (May 2, 1938) ran a cover story about him, captioned "A Florida fighting cock will be a White House weather vane." Pepper turned his 1938 primary campaign into a state referendum on the New Deal and won the Democratic nomination—tantamount to election—by a substantial margin.

An influential member of the Senate Labor and Public Welfare Committee Pepper fought diligently for such measures as a national health insurance plan, repeal of the poll tax, government-sponsored medical research, a minimum wage, and the establishment of a permanent public works department and a federal fine arts bureau. His consistent support of New Deal programs prompted the New York *Herald Tribune* to editorialize in 1940 that "when the White House has an important balloon to send up it invites Senator Pepper to supply the necessary oratorical helium for the ascension."

During a trip to Europe in 1938, as a member of the Senate Foreign Relations Committee, Pepper heard Adolf Hitler harangue a crowd at a Nuremberg rally and became convinced that the Nazi demagogue was bent on conquering the world. In May 1940 he urged "aid short of war" for the embattled Allies and called on his largely apathetic fellow Senators to issue a declaration "to tell Hitler . . . that we are his eternal and mortal enemy." In response to his introduction of the compulsory military training bill, in August 1940 a group of women representing the Mothers of the United States of America and the Congress of American Mothers hanged him in effigy on the Capitol lawn.

Pepper played a major role in securing adoption of legislation under which the United States in September 1940 transferred destroyers to Great Britain in exchange for naval and air bases in the Western Hemisphere. He was also responsible, in collaboration with columnist Walter Lippmann, for drafting the law granting lend-lease aid to the Allies and almost singlehandedly persuaded his fellow Senators to pass the measure in May 1941, declaring that it presented the "only possible way to stay out of war." He also promoted a revision of the Neutrality Act to permit the arming of merchant ships. Months before the Japanese attack on Pearl Harbor on December 7, 1941, Pepper had abandoned all hope that hostilities could be avoided.

During the war Pepper consistently backed the Roosevelt Administration's domestic measures and defended Allied war aims, including the demand for unconditional surrender of Nazi Germany. From 1943 to 1946 he was chairman of the Senate subcommittee on wartime health and education. His support in 1944 of the President's veto of a tax bill favoring special economic interests touched off a campaign against him, led by Edward Ball, who headed the vast DuPont empire in Florida. As a result, in his bid for a second Senate term Pepper defeated his relatively unknown primary opponent by only a slim margin.

During a trip to Europe in 1945, Pepper had an interview with Josef Stalin in the Kremlin. In an article in the New York *Times* that was syndicated by the North American Newspaper Alliance, Pepper described his meeting with the Soviet leader as "a great honor" and concluded: "The Russians desperately need peace so that they can repair their own war damage and build their own peacetime production. For that reason I do not believe the Russians have any aggressive intentions."

During the postwar years Pepper generally stood with President Harry S Truman on his Fair Deal domestic policies. He supported establishment of a Fair Employment Practices Commission, extension of wartime price controls, federal funds for education and for low-cost housing and slum clearance, and increased minimum wages, and he joined in the filibuster against the Taft-Hartley Labor-Management Relations Act passed in 1947 over President Truman's veto. He helped to sponsor legislation to provide equal pay for women, a resolution to broadcast Congressional proceedings to the public, and the omnibus health and welfare program requested by the Truman Administration in 1949.

In foreign policy, Pepper clashed increasingly with what he regarded as the Truman Administration's postwar drift toward conflict with the Soviet bloc. He condemned American overtures to the Franco dictatorship of Spain, advocated economic aid to the Soviet Union, and proposed the scrapping of atom bombs. Opposing the Truman Doctrine under which large-scale military aid was granted to Greece and Turkey in 1947 to prevent Communist takeovers, he contended that insurgency in those countries stemmed from legitimate grievances.

For the 1948 Presidential election, Pepper originally supported the candidacy of Henry A. Wallace. But when Wallace became the standard-bearer of the new Progressive party, Pepper tried, unsuccessfully, to persuade General Dwight D. Eisenhower, then the president of Columbia University, to accept the Democratic nomination. At the Democratic convention in July 1948, Pepper briefly advanced his own candidacy, but was unable to muster enough support for the nomination and gave his vote to Truman.

Meanwhile, opposition to Pepper had been steadily increasing in his home state. Spearheaded once again by DuPont magnate Edward Ball, a massive campaign was mounted against Pepper's 1950 bid for a third Senate term. After considering several possible candidates, Ball persuaded Congressman George A. Smathers, a former Pepper protégé and political ally, to run against the Senator in the Democratic primary.

The ensuing campaign, described as a "political assassination," ushered in the era of hysteria dominated nationally by Senator Joseph R. McCarthy. Virtually every conceivable "dirty trick" was used against Pepper by his opponents. In one widely quoted speech to a largely uneducated north Florida crowd Smathers was reported to have accused Pepper of being "a shameless *extrovert*" who engaged in "*nepotism* with his sister-in-law," whose sister was once "a *thespian* in wicked New York" and who "practised *celibacy*" before his marriage.

Playing on prejudice, the Senator's opponents called him "Red Pepper" and described him as a "Nigger-lover" and a "wily, oily-tongued apologist" for Northern union bosses. A photograph showing Pepper standing next to Paul Robeson and a pamphlet entitled "The Red Record of Senator Claude Pepper" were widely circulated. The campaign against Pepper was even taken up by such moderates as the editor of the Atlanta *Constitution*, Ralph McGill, who in an article in the *Saturday Evening Post* (for which he later apologized) called the Senator "a spellbinding pinko." In the primary election of May 2, 1950 Pepper lost his Senate seat to Smathers by a huge margin of 67,000 votes.

After his stunning defeat, Pepper returned to his Tallahassee law firm, heavily in debt, but he soon recovered, both financially and emotionally. His success as a lawyer enabled him to open additional offices in Cocoa Beach and in Miami Beach, where he also became executive vice-president and a director of the Washington Federal Savings and Loan Association. He continued to attend Democratic national conventions as a delegate and appeared on platforms with Adlai E. Stevenson in 1952 and 1956. In 1958 he entered the Florida primary to challenge the incumbent, Spessard L. Holland, a conservative Democrat, for his Senate seat, but Holland defeated him with 55.9 percent of the vote.

When in 1962 a new seat for Dade County, Florida was created in the United States House of Representatives, encompassing most of Miami, part of Miami Beach, and some suburban areas, Pepper entered the race as a "100 percent . . . Roosevelt, Truman, and Kennedy Democrat." After winning the May primary he easily defeated his Republican opponent with 58 percent of the vote in the November election. His district, the Third (which became the Eleventh in 1966 and the Fourteenth in 1972), had a large Jewish and black population and a high proportion of senior citizens, and it experienced an influx of Cubans and other Latin Americans in the 1960's and 1970's.

As a freshman Congressman, Pepper generally supported the policies of President John F. Kennedy, including Medicare, federal aid to education, extension of Social Security, and aid to Latin America under the Alliance for Progress program. During the Administration of Lyndon B. Johnson, he endorsed the President's Great Society programs and was one of a handful of Southerners to vote for key civil rights measures. Although he supported United States military involvement in Vietnam in its early stages, he became dismayed by that escalating conflict, and by 1968 was calling for a total withdrawal of American troops from Indochina. At the urging of House Speaker John W. McCormack and Ways and Means Committee chairman Wilbur D. Mills, in January 1969 Pepper joined the House Un-American Activities Committee—later renamed the Internal Security Committee—and as its ranking Democrat until 1975, helped to divest the committee of its earlier reputation for "witch-hunting." In May 1969 he became chairman of the newly created Select Committee on Crime, which made significant recommendations in such areas as prison reform and drug abuse before it was dissolved by Congress in June 1973.

In the 1970's Pepper increased his margin of victory and strengthened his reputation as a liberal and champion of the aged. Reflecting the views of his constituency of anti-Communist Cubans, he opposed normalization of relations with the government of Fidel Castro. At the same time, he generally supported the military budgets of the House Armed Services Committee and opposed cutbacks in funds for such military hardware as the antiballistic missile (ABM), the supersonic transport plane (SST), and the F-14 fighter plane.

In 1977 Pepper became chairman and ranking majority member of the new House Select Committee on Aging. Although the committee—which had a staff of forty and a budget of $1,830,000 for fiscal 1981—has no legislative authority, under Pepper's leadership it has made Americans aware of the problems of the elderly. Convinced that mandatory retirement is "an extravagant waste of people," Pepper was the prime mover behind a landmark bill, signed by President Jimmy Carter in April 1978, to eliminate age as a factor for enforced retirement for most federal employees, and raising from sixty-five to seventy the age at which employees may be compelled to retire from most jobs in private business. In October 1978 his committee helped to secure extension of the 1965 Older Americans Act to provide more federal aid to the aged in such areas as social service, health and nutrition programs, home-delivered meals, and legal protection.

Other measures that Pepper helped to promote include a $32,000,000 program to combat crime in senior citizen housing projects; reduced railway fares for elderly Amtrak passengers; creation of a national institute for arthritis; substantial appropriations for the National Cancer Institute; and an effective home health-care program as an alternative to institutionalization. He has spoken out against the stereotyping of the elderly by the media as "toothless, sexless, humorless, witless, and constipated."

Reelected in November 1980 with 75 percent of the vote over his Cuban-American Republican opponent, Evelio Estrella, Pepper soon emerged as a leading critic of President Ronald Reagan's policies, especially as they affected the elderly and the poor. Two weeks after the inauguration, he presided over a briefing of House members on "the status of the elderly in America," at which he cited statistics indicating that 15.7 percent of the aged had incomes below the poverty line and 60 percent would fall into that category if it were not for Social Security. In April 1981 Pepper asserted that the President's proposals for drastic budget cuts would have "a devastating impact on the lives of millions of low-income elderly people" and would in effect "finance a multi-billion-dollar tax transfer to the rich." After Reagan's announcement, in May 1981, of his proposed cuts in Social Security payments, including decreased benefits for early retirement, elimination of the minimum grant, and the phasing out of some death benefits and disability grants, Pepper expressed dismay that "the Administration wants to rob the dead and exploit the crippled along with the elderly and needy."

Pepper served as honorary cochairman of the four-day third decennial White House Conference on Aging, which opened on November 30, 1981 and was attended by thousands of delegates and observers reflecting a broad spectrum of political views. In December 1981 he was named by House Speaker Thomas P. O'Neill to a bipartisan fifteen-member national commission on Social Security reform.

Pepper has rejected any proposals that would reduce existing Social Security benefits. As a possible means of alleviating pressure on the system, he has suggested that a major portion of medical expenses could be paid from general tax revenues, rather than from Social Security funds. He has proposed expediting higher payroll taxes for Social Security and the granting of income tax credits to compensate for the increased levies. Pepper has introduced legislation to stabilize the Social Security System, to reform the pension systems of private corporations, and to include eyeglasses, hearing aids, and dentures under Medicare.

Confident of his own reelection in 1982, Pepper campaigned for fellow Democrats and promoted the integrity of the Social Security system in retirement communities. Appointed by House Speaker Thomas P. O'Neill to succeed retired Representative Richard M. Bolling of Missouri as chairman of the House Rules Committee, which clears bills for action and establishes rules for debate, Pepper was confirmed in that post by a 211-to-5 vote of the Democratic caucus on January 4, 1983. The new post gave him substantial authority to help shape Social Security legislation. Following the passage, in March, of a compromise Social Security reform bill designed to restore the system's solvency, Pepper commented: "This bill gives us all something to complain about, but we're offering America a Social Security plan that it can be proud of."

In 1980 Pepper started a widely syndicated column of advice to the elderly entitled "Ask Claude Pepper." As a delegate to the Interparliamentary Union from the United States House of Representatives, he has in recent years attended conferences on five continents. Among the honors he has received are the Mary and Albert Lasker Public Service Award in 1967, the Eleanor Roosevelt Humanities Award in 1968, the United States Chamber of Commerce "Man of the Year" award in 1981, the Jefferson Award of the American Institute for Public Service in 1982, and a number of honorary degrees.

Claude Pepper, who is still addressed as "Senator" by friends and associates, was married on December 29, 1936 to Mildred Irene Webster of St. Petersburg, Florida. Their childless marriage, which ended with her death on March 31, 1979 from what Pepper called the "demon cancer," has been described as a "true love match." Five feet eight inches tall, Pepper wears twin hearing aids and a toupee and favors three-piece suits. Although Pepper has undergone open-heart surgery and wears a pacemaker, he works as much as fifteen hours a day and commutes regularly from Washington to Miami to keep in touch with his constituents. He keeps fit by playing golf and exercising on a stationary bicycle. Pepper has tentatively set his retirement for the year 2000 but has indicated that he might change his mind when that time comes.

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Peterson, Oscar

Aug. 15, 1925– Canadian jazz pianist; composer. Address: c/o Norman Granz, 451 N. Canon Drive, Beverly Hills, Calif. 90210

"After me, you're next," Art Tatum, the late king of the jazz piano, told Oscar Peterson, his most accomplished emulator, shortly after the two met in the early 1950's. Tatum, who died in 1956, was right. The classically trained Peterson's technical command of the keyboard has been belittled by some less studied jazzmen and their avant-garde spokesmen in the critical establishment, who consider him improvisationally "shallow." Nevertheless, the razzle-dazzle and accessibility of his mainstream style have made him the best-known virtuoso of the jazz piano alive, a status he has sustained for three decades. Peterson's hallmark is his ability to play at blazing speed and at the same time to swing, to stride with his left hand and lay out a laceworklike harmonic line interwoven with rococo rhythmic patterns. His eclectic jazz vocabulary makes him articulate in all jazz piano styles, from

New Orleans to bebop, as the singer Carmen McRae has observed: "There are many other pianists I love, but . . . Oscar is my favorite because he encompasses everything." The most recorded of all jazz pianists, Peterson has some 200 albums and three Grammy awards (1974, 1975, and 1977) to his credit. Pablo Records, which is owned by his manager, Norman Granz, continues to issue about six new LP's by Peterson a year and continues to make available the best of his earlier work, including ensemble recordings enhanced by the emotional depth of bassist Ray Brown.

At least some of the animosity against Peterson among certain of his peers has been generated by his freedom from racial chauvinism, his refusal to see jazz as "a black man's music." "That's nonsense," he has said. "I'm a Canadian. I learned jazz in a country whose atmosphere is slightly sterile for a jazz musician." Oscar Emmanuel Peterson was born on August 15, 1925 in Montreal, Quebec, Canada, the fourth of five children of Daniel and Olive Peterson, immigrants from the West Indies who met in Montreal. Daniel Peterson, a native of the Virgin Islands, arrived in Canada as a seaman and became a porter with the Canadian Pacific Railway after his marriage. A self-taught organist and a strict disciplinarian, he was determined that all of his children "should know something about music," as Oscar recalled in an interview with Hollie I. West of the Washington *Post* (August 21, 1975): "So first of all he taught my mother. Then he in turn started each of us on music. . . . After finishing with our lessons at home, we were farmed out to private tutors. The older members of the family sort of rode roughshod over the younger members to make sure they'd get their work done." All of the children became professional musicians except the oldest boy, Fred, who died at sixteen. "My father was a great believer in the theory that musicians don't necessarily have to be imbeciles and morons. I more or less agree with him."

Gifted with an extraordinary memory, Oscar Peterson breezed through his music lessons as easily as he mastered his school assignments, learning a piece in just one or two run-throughs. His first love was the trumpet, which he played for two years, beginning at age five. "After spending almost a year in the hospital with tuberculosis, I was advised by the doctor to give up wind instruments," he related to Len Lyons, the author of *The Great Jazz Pianists: Speaking of Their Lives and Music* (1983). "I continued on piano, which I had begun along with the trumpet, though mainly at my father's insistence. The piano didn't start to appeal to me until my older brother Fred got into jazz, or whatever jazz was then, playing 'Golden Slippers' or something like that. What I went through as a student was probably what everyone else grooming himself for the classical field goes through—Czerny, Hanon, Dohnanyi. All of these things just serve to broaden digital control. It was something I wanted to get behind me as quickly as possible."

After attending the Montreal Conservatory for one year, Peterson studied privately with Paul De Marky. "He took me under his wing," he recounted to Hollie I. West of the Washington *Post* (August 21, 1975). "He not only taught me classical piano, but he was also sensitive and interested enough to listen to what I was doing jazz-wise." His appetite for jazz piano was whetted by the playing of a West Indian seaman who regularly visited the Petersons and by the swing music of Benny Goodman that he heard on the radio and that he emulated in his first efforts at writing arrangements. His introduction to Art Tatum was Tatum's recording of "Tiger Rag," as he recalled in talking to Len Lyons: "I swore it was two people playing. When I finally admitted to myself it was one man, I gave up the piano for a month. I figured it was hopeless to practice." The chief formative influences on him after Tatum were Teddy Wilson, pianistically, and Nat King Cole, vocally. The pianists Erroll Garner and George Shearing also had a strong influence. Peterson told Len Lyons that, "harmonically speaking," his "roots go back to people like Coleman Hawkins . . . and Hank Jones," players of the era before "the tonality thing" became an alternative to chord changes. Once into jazz, he practised as many as eighteen hours a day.

Peterson's rise to fame began when he won a CBC network radio talent contest in which his oldest sister, Daisy, entered him when he was fourteen. The contest led to a spot on a weekly program on station CKAC in Montreal and to work with dance orchestras around Quebec and Ontario. When that schedule interfered with his schooling, he dropped out in order to devote himself fully to music. For a brief period when he was suffering "a block," feeling that he had "reached a saturation point," he worked as a riveter in an aircraft factory. After that fallow period, he joined the Johnny Holmes Orchestra, then one of the most popular big bands in Canada. While playing with the Holmes band, for five years, he also did gigs with a trio he formed with drummer Clarence Jones and bassist Austin Roberts. His first record was the 1944 RCA Victor single "I Got Rhythm," with "The Sheik of Araby" on the flip side. Both numbers were done in the then popular boogie-woogie style.

Feeling that he "wasn't ready" for the international big time, Peterson resisted attempts by such American big-band leaders as Jimmie Lunceford and Count Basie to recruit him for their organizations, and had it not been for the impresario Norman Granz, Peterson might never have come to the United States. Granz, who is still his manager, entered the picture in 1949, as Peterson recounted to Len Lyons: "He was finishing up a promotional trip to Montreal and taking a cab to the airport. I was on the radio. He thought it was a recording, but it was a live broadcast from the Alberta Lounge. The cabdriver straightened him out on that point. The cab turned around and came down to the Alberta."

At that time Granz was producing Jazz at the Philharmonic, a touring concert unit named after the Los Angeles Philharmonic Auditorium, where he had run a series of concerts beginning in 1944. When JATP, as it was known in the trade, played

Carnegie Hall in New York City on September 18, 1949, Peterson's name was not on the program, which included Ella Fitzgerald, Roy Eldridge, and Coleman Hawkins. He was in the audience, however, having agreed to give a surprise performance. As prearranged, Granz called him to the stage and bid him, "Play whatever you like, for as long as you like." Beginning with "I Only Have Eyes for You," Peterson gave a performance that drew a standing ovation and, as the critic for *Down Beat* observed, stopped the concert "dead cold in its tracks."

During the 1950's Peterson toured North America and Europe regularly with JATP, and he recorded prolifically on Norman Granz's Clef and Norgran labels and for Verve Records as a soloist, with Ella Fitzgerald, Dizzy Gillespie, Billie Holiday, Roy Eldridge, Sonny Stitt, Clark Terry, Louis Armstrong, Lester Young, and other artists, and with his trio. He formed the trio in 1952 because he "wanted to write some contravening lines, something fuller than you could get with just a bass," as he explained to Len Lyons. "The music was written very tightly, although we didn't want to lose the spontaneity in the improvising because you don't have jazz without that." The mainstay of the trio was Ray Brown, bass. Irving Ashby, guitar, was succeeded by Barney Kessel in 1953 and by Herb Ellis in 1954. A sampling of concert performances by the trio in the early and mid-1950's comprised the album *In Concert.* Among the other forty-odd Peterson LP's released in the 1950's were *Oscar Peterson Plays Pretty, Oscar Peterson Sings*, and discs devoted to the music of Cole Porter, Irving Berlin, George Gershwin, Duke Ellington, Jerome Kern, Richard Rodgers, and Vincent Youmans. In the fifteen years beginning in 1951, Peterson was first in the annual *Down Beat* readers' poll eleven times, second, three times, and third, once, and he won similar polls in *Metronome, Playboy*, and *Le Jazz Hot.*

In 1959 Peterson changed the makeup of his trio, replacing guitarist Herb Ellis with drummer Ed Thigpen. Peterson admitted to Len Lyons that "part of the reason was an ego trip" for him. "There was a lot of talk about my virtuosity on the instrument, and some people were saying, 'Oh, he can play that way with a guitar because it's got that light, fast sound, but he couldn't pull off those lines with a drummer burnin' up back there.' I wanted to prove it could be done. We chose Ed Thigpen because of his brushwork and sensitivity in general." In the fall of 1959 Peterson opened the Advanced School of Contemporary Music in a house on Park Road in Toronto, Ontario. Dropping their annual fall tour, Peterson, Ray Brown, and Ed Thigpen, along with clarinetist Phil Nimmons, conducted the school for several months a year through 1963.

After the closing of the Advanced School of Contemporary Music, Peterson, Brown, and Thigpen resumed their full recording and touring schedules. Their itinerary took them from the Newport Jazz Festival and other American localities to England, Ireland, Sweden, Denmark, Ghana, Greece, and Japan. Among the albums they cut—most of them on the Verve label—were *Eloquence, The Sound of the Trio, Oscar Peterson Plays My Fair Lady, West Side Story*, and *Night Train* (which included "Georgia on My Mind"). The two last mentioned are among Peterson's personal favorites—*West Side Story* "because it was a departure in terms of material from what the trio was doing at the time" and *Night Train* "because we accomplished what we wanted to in terms of feeling." Regarding *Eloquence*, Leonard Feather wrote in his syndicated column as published in the New York *Post* (November 7, 1965): "Peterson's capacious hands can extract the gentlest whimper, the profoundest roar, or the deepest indigo wails from his keyboard."

In 1966 Sam Jones replaced Ray Brown on bass in the Peterson trio, and Louis Hayes replaced Ed Thigpen on drums. Later personnel changes brought in the bassists George Mraz and Niels Henning-Orsted Pedersen and the drummer Ray Price. A tour of Europe with the trio in 1970 convinced Peterson that he was right in ignoring jazz experimentalists who accused him of being "in a rut." "There was no doubt about it," he told Alistair Lawrie of the Toronto *Globe and Mail* (January 9, 1971). "People wanted to listen to jazz performers who remained true to the fundamental principles of the music. The avant-garde got nowhere."

The double album *Not So Much a Rhythm Section* (1971) was a re-pressing of LP's that Peterson had made a decade before with Ernie Wilkens and Russell Garcia's band. Released about the same time was Volume 5 in Peterson's *Exclusively for My Friends* series, an album that included "Summertime." Reviewing both albums as well as Peterson's 1971 tour, Benny Green wrote in the London *Observer* (November 7, 1971): "In addition to incisiveness of touch and clarity of mind, Peterson has developed a most subtle command of dynamics, so that the ebb and flow of his attack can suggest orchestral effects quite distinctly. . . . 'Summertime' in particular is the kind of interpretation that radically alters the composer's groundplan and yet would without any question have inspired George Gershwin to raptures of appreciation."

In 1959 Oscar Peterson recorded *My Favorite Instrument*, his first solo album on Norman Granz's Pablo label, and three years later he disbanded his trio and began to tour as a solo performer. In his interview with Hollie I. West of the Washington *Post*, he talked about the challenge of performing alone after twenty years in a trio context: "When the moment comes for you to play time, you have to supply yourself the background on which to play the creative lines. And you have to keep that background going—meaning the left hand. And it has to come off so that there's no scuffle. . . . You can't sit down and think you're going to play a piano. I think of phrases, colors, intensities. That's the only way it can be. I have to become the piano."

Len Lyons asked Peterson if playing solo had "opened up any new possibilities." "In one aspect," Peterson replied. "I use certain harmonic movements with modulating root tones while I'm playing the melody, which I couldn't do with the trio. The bass player would always wonder where we were going. Another thing that my solo playing has brought out more predominantly is those double-handed bass lines. They stand out a little better now. I use them to connect very harmonic parts of a piece to other segments of it." He pointed out that the use of double-octave lines as transitions is "the most direct playing possible," as if "the piece had been stripped down to a line." "Phineas [Newborn Jr.] was using this quite a bit. Subconsciously I guess I dropped a lot of the double-octave things for a while because I didn't want any controversy over who started what."

Solo performances by Peterson between 1972 and 1974 were represented on the album *The History of the Artist*, and his tour of the U.S.S.R. in 1974 was memorialized by the LP *Oscar Peterson in Russia*. While continuing to perform solo on a regular basis, Peterson has often collaborated in trios or duets with Niels Henning-Orsted Pedersen, vibraphonist Milt Jackson, trumpeter Clark Terry, guitarist Joe Pass, and others. Among the Pablo recordings of live collaborative concerts have been the following: *The London Concert: Royal Festival Hall, 1978* (released in 1979), on which Peterson outshone the drumming of Louis Bellson, especially in covers of Fats Waller's "Ain't Misbehavin'" and "Jitterbug Waltz"; *Oscar Peterson Digital at Montreux* (1980), on which, with Pedersen on bass, Peterson made a brilliant tour de force of "Back Home in Indiana" and did a fine medley of Duke Ellington compositions; and *Oscar Peterson Live at the North Sea Jazz Festival: The Hague, Holland, 1980* (1981), on which he was accompanied by Pedersen, Pass, and, on harmonica, by Toots Thielemans.

At the Kool Jazz Festival at Carnegie Hall in July 1981 Peterson interspersed his solo offerings, including his version of "My Foolish Heart" and other pop songs, with collaborations with John Heard, bass, and Terry Clark, drums. Heard and Clark contributed a swing underlay to Peterson's cool, light touch in such pieces as "City Lights," a beguilingly simple waltz he had written for a jazz ballet. In 1982 Peterson and Herbie Hancock, long his favorite among the younger pianists, began performing as a piano duo.

Early in 1983 Peterson completed and recorded his *Africa Suite*. Two songs from that suite, "Nigerian Marketplace," containing echoes of gospel and salsa, and "Peace," the blues-inspired conclusion, immediately became part of his concert repertoire. They were among his offerings at the Kool Jazz Festival in June 1983 and at the Festival International de Jazz de Montréal the following month. Covering the former event for the New York *Times* (June 29, 1983), Stephen Holden wrote: "One is always conscious while in Mr. Peterson's presence of massive power being very discriminatingly unleashed in cascading improvisational runs whose feathery lightness seems almost inhumanly perfect." Reporting on his performance at the Theatre St. Denis in Montreal, Mark Miller of the Toronto *Globe and Mail* (July 8, 1983) described "Peace" as "moving in its simplicity, if not naiveté, as it built deliberately from the sparest of melodies to a joyful, near-spiritual climax." "It is remarkable," Miller wrote, "that at the career stage where other jazz musicians are beginning to settle into well-worn paths, Peterson has still the will and the need to undertake a new search."

On Canadian television Peterson hosted the jazz showcase series *Oscar Peterson Presents* in 1974 and *Oscar Peterson and Friends* in 1980. For BBC-TV he did the series *Oscar Peterson's Piano Party* in 1974. He wrote and played (on a Rhodes electric organ) the music for the pilot of a television series to be called "Crunch," which has never been aired. As a faculty member of the School of Jazz in Lenox, Massachusetts, and the Banff Centre in Toronto, he has tried to convey to his students his view that "from a creative standpoint there are no wrong notes because every note can be related to a chord . . . can be made part of your line." His emphasis in teaching is on technique, "so they can face whatever they come up against." For him, technique is a matter of time: "On an overlay of harmonic carpeting . . . you have to get from here to there [rhythmically] in whatever time you're allotted with whatever ideas you have."

On stage, Peterson is relaxed and warm, responding to ovations with a broad, winning smile. He is also regal. Refusing to accept in jazz standards "that would be intolerable" in classical music, he performs only in controlled settings. When he did engagements in nightclubs years ago, he insisted that there be no clinking of glasses or ringing of cash registers during sets; he would silence noisy patrons with the reprimand, "Would you act this way at a classical concert?"; and he once left the stage for half an hour when an audience was inattentive. With his sidemen he is equally demanding. "I'm a stick-in-the-mud on this matter of the calibre of performance . . . ," he acknowledged to Len Lyons. "You carry a responsibility on stage with you." A light drinker and (apparently still) a pipe smoker, he keeps himself aloof from jazz's drug scene.

Oscar Peterson has been married three times and has five grown children by his first wife, Lillie. (One of those children, Oscar Jr., is Peterson's business agent and road manager.) He and his present wife, Charlotte, a native of Switzerland, have a son, Joel. Peterson is six feet one inch tall and keeps his weight below 230 pounds by watching his diet and exercising. Although audiences would never guess it, he sometimes plays with arthritic pain, a family legacy. He has learned to control his temper and is not as "impatient, up-tight" as he used to be, he told Donna Sanders of the Toronto *Globe and Mail* (June 9, 1979) when she interviewed him at his home in Mississauga, Ontario. He pointed out that in the basement of the house he had recently completed the installation of a recording studio. "Years ago . . . I was out playing all the time. But now with the new studio and the chance to do some composing . . . I can pursue the love of my life . . . my profession. And I can do a good part of it at home." When he goes out on the road he eats in the best restaurants and stays in the best hotels because he likes "the finer things in life" and feels he "deserve[s] whatever [he] can afford." A lover of art, he visits museums and galleries in the cities on his itinerary. Among his recreations are photography and, when he is at his summer cottage in the Haliburton area, swimming, water skiing, and astronomy. He describes cooking as one of his "minor hobbies." Interested in international politics, he regularly watches the evening news on television.

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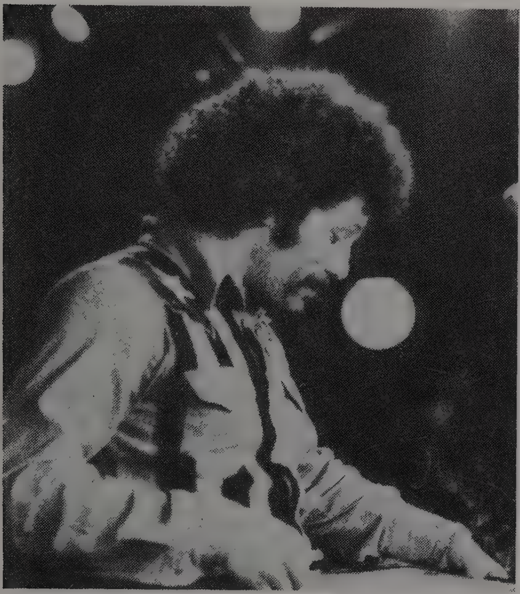

Piñero, Miguel

(pēn´´ye´rō me-gwel´)

Dec. 19, 1946– Playwright; poet; actor. Address: c/o Neal Gantcher, 1370 Ave. of the Americas, New York City, N.Y. 10019

While serving time in Sing Sing prison for armed robbery in the early 1970's, the street-wise New York Puerto Rican poet Miguel Piñero began turning his raw but compelling talent to theatre. The most impressive result of that transition was the prize-winning 1974 tragicomedy *Short Eyes: The Killing of a Sex Offender by the Inmates of the House of Detention Awaiting Trial*, a searing slice of inmate life hailed by critics as the best play about prison since John Herbert's *Fortune and Men's Eyes.* "While it won't vie with Somerset Maugham or Terrence Rattigan in an anthology of 'well-made' plays," Jack Kroll of *Newsweek* observed, "*Short Eyes* needs absolutely no apology—it isn't occupational therapy and it isn't a freak show; it's an authentic, powerful theatrical piece that tells you more about the anti-universe of prison life than any play outside the work of Jean Genet." Piñero's subsequent plays include *The Sun Always Shines for the Cool,* set in a hustlers' bar, and *Eulogy for a Small Time Thief,* a lament for losers in the mean world that Piñero knows so well, that of an urban underclass bordering on the underworld. A melting-pot original, he perceives that world with sensitivity (but not sentimentality or self-pity) as well as toughness, with an eye for the humorous as well as the grim, and with an intuitive feel for the theatrical dimension of vulgar experience.

Born in Gurabo in east central Puerto Rico on December 19, 1946, Miguel Piñero is the oldest child of the late Adelina Piñero. By her first husband, Miguel Angel Gómez Ramos, Adelina Piñero had four additional children, Elizabeth, Carmen, Lucille, and Eddie. She subsequently had two children, Carlos and Yvonda, out of wedlock, by Ivan Cruz, a singer, and three children, Florencio Jr., Rosemaria, and Gloria, by her second husband, Florencio Rivera. By his second marriage, Miguel Gómez Ramos has two children, Alvin and Judy.

In 1950 Miguel Angel Gómez Ramos and Adelina Piñero moved with their children to New York City. When her husband left her four years later, Adelina Piñero virtually lived on the streets of Manhattan's Lower East Side with her children for several months, until welfare payments began coming through. Piñero's way with language, written and spoken, came at least partly from his parents, both of whom were natural storytellers. His mother wrote verse and simple novels, and she read the latter to her children chapter by chapter. Although Piñero enjoyed reading—mostly comic books, newspapers, and magazines—and writing verse, his literary talent had little chance to surface at school, where he was always in trouble for truancy and misbehavior, the latter often in the course of "macho" defense of girls. On the Lower East Side he was transferred from one school to another, attending three schools in all, two public and one parochial. Finally promoted to the seventh grade because, in his words, he was "too old for the sixth grade," he completed one year of junior high school before he moved with his family to Brooklyn.

Smaller and younger-looking than other boys his age, Piñero became a leader in gang rumbles and petty street crime in order "to stand out." In and out of juvenile detention centers from the time he was eleven or twelve, he served a year in the Otisville (New York) State Training School for Boys when he was fifteen and sixteen. Two years later, having been caught burglarizing a jewelry store, he was sentenced to three years in the New York City correctional facility on Rikers Island. In prison he learned "how to jump cables, how to break into a house easier, how to have no feelings at all when you stick somebody."

Piñero also learned how to shoot up heroin. Paroled at nineteen, he joined the Job Corps, at Camp Kilmer, New Jersey to "get an education," but "there was so much dope there [he] got strung out the first week." To get away from drugs he tried, with brief or no success, the drug rehabilitation program at Phoenix House, membership in the Young Lords, a professedly drug-free Puerto Rican gang concerned with ethnic pride, and several menial jobs. Always, he ended up back on the street, pushing drugs to support his own addiction. After doing another stint on Rikers Island, for possession of drugs, he was committed by his mother to Manhattan State Hospital, where he earned a high school equivalency diploma. Following his release from the hospital, he slipped back into addiction and criminality, mostly robbing pimps and pushers, because, while they were dangerous prey, especially if armed themselves, they would not call in the police. Occasionally he resorted to burglary, and it was for armed intrusion into a Lower East Side apartment building in 1971 that he was sentenced to five years in the New York State prison at Ossining, better known as Sing Sing. Two of the witnesses testifying against him in court agreed that he was "the nicest burglar" they had ever met.

In Sing Sing, Piñero discovered he could earn money by writing. His first paid assignments were love letters he composed for less literate inmates. Then he met the actor and director Marvin Felix Camillo, who was running a theatrical workshop that had been organized at Sing Sing by another non-inmate professional, Clay Stevenson. After becoming an actor in the workshop, Piñero showed Camillo some of the poetry he had written. Camillo entered one of the poems, "Black Woman with a Blonde Wig On," in a contest and it won second prize, worth fifty dollars. Under Camillo's guidance, Piñero worked his poetry into theatrical settings, turning out skits and short plays, including *All Junkies* and, with Neil Harris, the revue *Straight from the Ghetto.* "Writing poetry and acting made me somebody in the land of nothing," he recalled in his New York *Times* interview with Mel Gussow. "I was alive and people knew I was alive. I never had so much energy. When I went to my cell, I would create something. I really got hooked on theatre. It was like a shot of dope." With Camillo's encouragement, he began to write *Short Eyes,* finishing the first act in one week and typing it in the four hours a day he was allowed to sit at a typewriter.

Camillo's three visits a week to Sing Sing were part of a wider prison itinerary that included, most prominently, the Bedford Hills correctional facility in Westchester County. The exemplary theatre workshop at Bedford Hills evolved into "the Family," a group of ex-inmates and ex-addicts that became—partly through the instrumentality of the actress Colleen Dewhurst—a resident company of the Theatre of Riverside Church in Manhattan. Primarily a street troupe, the Family brought to various neighborhood venues in New York City a repertoire that included *All Junkies* and *Straight from the Ghetto.* Released from Sing Sing on parole in July 1973, Piñero joined the troupe, and his mother had the opportunity to see him and his work in street performance before she died in September 1973.

Meanwhile, Piñero completed the writing of *Short Eyes,* the title of which is prison parlance for child molester, the one true pariah—informers, perhaps, aside—in inmate society, prejudged as morally despicable by heinous murderers and petty thieves alike. The play is set in the day room of a cell block in which an interracial group of prisoners is awaiting trial or transfer. As the first act opens, the prisoners are fighting, playing cards, joking, frolicking, and sizing up homosexual prey, revealing the tensions and accommodations that take place in the structured society of caged men. Into this milieu is thrown a bewildered, emotionally disturbed man who is charged with the rape of a little girl. One of the prisoners, the sage of the group, tries to protect the terrified newcomer (after the latter pours out a long "confession" to him), but he is overruled, and for the rest of the play the camaraderie and brawling serve as counterpoint to unrelenting sadism. Although Piñero does not say so—he seldom, if ever, moralizes—the child molester becomes the scapegoat for their pent-up violence, their fear of and hatred for each other, and their repressed anger at the system, and they proceed to ostracize, humiliate, torture, and, finally, kill him. The play ends with a double ironic twist: the prisoners get the news that their victim was innocent of the charge against him, and the prison sage, who knows better, does not comfort their consciences with his privy knowledge.

Directed by Marvin Felix Camillo at a whirlwind pace and in a starkly naturalistic style and acted with intensity by members of the Family and others, *Short Eyes* opened at the Theatre of Riverside Church in January 1974. It moved to Joseph Papp's New York Shakespeare Festival Public/Anspacher Theatre in March and uptown to the Vivian Beaumont Theatre at Lincoln Center in May, garnering in the process the Obie award for best Off-Broadway play of 1973–74 and the New York Drama Critics Circle Award for best American play of the season.

The critical consensus was that *Short Eyes* was a "flawed" but "brilliant" and "powerful" play, sometimes "awkwardly" but nevertheless "tightly" scripted, with gleams of "grim humor" and "native imagination," "sensational" in its aesthetics but still bearing the stamp of "passionate feeling," "documentary authenticity," and "a moral intelligence that makes its addicts, killers, and child rapist more than the gratuitous shockers they might have been in another prison drama." Marilyn Stasio of *Cue* (March 25, 1974) described the play as "rough, racy, irresistibly persuasive," with acting to match, "vivid" and "unphony." In *Newsweek* (April 8, 1974), Jack Kroll called it "an astonishing work, full of electrifying exuberance and instinctive theatricality."

Equally well received was the motion picture *Short Eyes* (Film League, 1977), adapted from the play by Piñero, directed by Robert M. Young, and filmed in the Tombs, the old Manhattan House of Detention. For the film, Piñero added a role for himself, that of Go Go, a treacherous hippy dope dealer and pederast. Pauline Kael, writing in the *New Yorker* (September 26, 1977), gave the movie one of its more ambivalent notices, explaining, "Its potency is in its words. They're live, raw, profane. But a movie that is primarily words tends to evaporate." On the other hand, she described Piñero as "dancing through his own role," knowing "how to breathe as if he weren't acting," so that "his lines have a pulse." "Watching him, we can tell how the script was meant to sound."

Success overwhelmed Piñero, as he told Leroy Aarons in an interview for *People* (November 14, 1977): "Here I was with $60 one day and all of a sudden somebody was giving me $15,000. I was being asked to lecture at Princeton, at Rutgers, at Pratt Institute. Here I have no education whatsoever and I am working as a mentor to the top students at Pratt Institute. What the hell am I doin' here?" He felt more at home on the Lower East Side, where, in 1974, he transformed his tenement apartment into a theatre and poetry workshop for young "NuYoricans," as he calls them, boys and girls from his own background, some of them "designed," like him, for delinquency and crime. "I couldn't believe I was an artist, you know," he explained to Nat Henthoff when Henthoff interviewed him in his East Tenth Street flat for the New York *Times* (May 5, 1974). "That's what we could do for them—instill pride, and confidence in their own intelligence so that they can feel there are things they can do instead of hustling." With Miguel Algarin, Piñero edited *NuYorican Poets: An Anthology of Puerto Rican Words and Feelings* (Morrow, 1975).

Piñero himself continued to get into trouble with the law. In 1974 he was arrested for using abusive and obscene language with a subway attendant who had shouted an ethnic slur at two young Puerto Rican turnstile jumpers, and in 1977 he was indicted on charges of robbing the passengers of a taxicab and stealing the cab. The first case was dismissed as soon as it got to court. It was not until 1978 that he cleared himself in the second case. "Years ago," he told Allan Wallach of *Newsday* (September 30, 1979), "probably the first day I went to court I would have taken ninety days rather than go through almost a year of trials, court appearances and all that. But I had the money and I knew I was right."

After playing the part of God in a Philadelphia production of Bruce Jay Friedman's *Steambath* late in 1975, Piñero remained in Philadelphia in the hope of "finding new energies" for himself there. He chose Philadelphia for the setting of his play *Eulogy for a Small Time Thief*, in which the doomed title character is Panama Smith, a petty criminal who was introduced to farming in a rural reformatory and dreams of escaping his increasingly perilous way of life and becoming a farmer. Counterpointing the Smith character is a miserable, middle-aged factory worker who grew up on a farm and moved to the city with dreams of fame and fortune. The play's fatal, chilling denouement begins when the factory worker arrives at Smith's shabby apartment for an evening of paid-for sex and finds his own teenage daughter among the prostitutes recruited. Directed by Jack Gelber, *Eulogy for a Small Time Thief* was given its debut at the Ensemble Studio Theatre during the 1977–78 Off-Off-Broadway season. Nicholas de Jongh, writing in the *Guardian* (January 22, 1978), described the play as a piece "of great distinction" in which Piñero reveals "in humor and horror" the "strain to the breaking point" in both the "moral" society represented by the factory worker and the underclass represented by Panama Smith.

The protocol of that underclass, surviving outside the law on the border between underworld and underprivilege, is the focus of Piñero's *The Sun Always Shines for the Cool*, a loose, meandering play set in a rowdy bar frequented by pimps, their whores, and other hustlers. In a plot interspersed with unrelated musical and anecdotal local color, Viejo, an aging ex-con and ex-pimp, a man of "honor," is pitted against Cat Eyes, a young, fast-rising pimp, ostensibly tough but actually craven, a breacher of the code. The point of their contention is Viejo's relatively virginal bar-maid daughter, who is attracted to Cat Eyes and pointedly ignores the warnings of her once-uncaring father. After viewing a production of *The Sun Always Shines for the Cool* at the 78th Street Theatre Lab in Manhattan, Marilyn Stasio, writing in the New York *Post* (September 28, 1978), contrasted its "fruity poetic idiom" with *Short Eyes*' "sock in the jaw" and faulted Piñero for "drawing his two-bit pimps to heroic proportions, making phony idols of characters who might have been . . . plausible . . . if kept to human scale." Don Nelson of the New York *Daily News* (September 29, 1979) found the play "thin" in plot and "too long," with a "painful melodramatic ending that doesn't help any," but he concluded: "There is life here, too, above all a searing reality of language and milieu."

From Philadelphia, Piñero moved to Los Angeles. There he founded the One Act Theatre Festival, where his *Guntower*, about two soldiers in

Vietnam, and his comedies *Paper Toilet* and *Cold Beer* were first produced. In Los Angeles he did some work in television, writing two episodes of the police action series *Baretta*, in one of which he played an undercover narcotics officer, and appearing in a *Kojak* episode. He also played the fast-rapping drug dealer who cuts the fatally strong dope for the girlfriend of Paul Newman's policeman in the film *Fort Apache, the Bronx* (Twentieth Century-Fox, 1981). Back in New York in 1980, Piñero's *NuYorican Nights at the Stanton Street Social Club* was presented at the NuYorican Poets' Cafe, a Lower East Side bar used as a poetry and theatre workshop and showcase by his young protégés, and his *Playland Blues*, about teenage Times Square hustlers, was produced at the Henry Street Settlement Theatre, also on the Lower East Side. About that time Miguel Piñero began working with the photographer Larry Clark on "Stained Innocence," a book with the same focus as *Playland Blues*.

Among the poems by Piñero collected in *La Bodega Sold Dreams* (Arte Público Press, University of Houston, 1980) was "New York City Hard Times Blues," in which a drug addict whines, "New York City december morning . . . /putting a serious hurting on me/watchin me bleed through my sleeves/as I tried to get high." Another poem in the collection was the softer, nostalgic "This Is Not the Place Where I Was Born," in which the poet recalls "the shadows of her [his mother's] childhood recounted to me many times over welfare loan on credit from el bodeguero" and "tasting mango many years before the skin of the fruit/ever reached my skin."

At the urging of Joseph Papp that he "get off the street thing, do something different," Piñero turned his attention to "the terrible thing we do" when "we put old people away." The oblique result was the two-act play *A Midnight Moon at the Greasy Spoon*, a glimpse of Times Square life set in a late-night luncheonette owned and run by Joe, an ex-vaudevillian, and frequented by a motley clientele. After viewing a production of *A Midnight Moon at the Greasy Spoon* at the Theatre for the New City in Manhattan, Mel Gussow of the New York *Daily News* (April 27, 1981) observed that the play suffered from "restless disarray" but nevertheless pulsated "with flavorful atmosphere and characters" and was "marked by a humorous and occasionally lyrical use of the language of the street."

Miguel Piñero, known to his friends as Mikey, is, at five feet six inches and 150 pounds, wiry and athletic-looking. His large brown eyes are, like everything else about him, expressive; his voice is a hoarse whisper, exacerbated by too much cigarette smoking; and his manner is at once cool and restless, punctuated by the quick movements of a karate expert, which he is. Friends and associates testify that he is implusive, generous, and volatile, although not as aggressive and combative as he was years ago. With interviewers, he is gentle, charming, and a lively raconteur, able to adapt his "rap"—once described by him as his "best hustle"—to the individual he is addressing. In the *Village Voice* (April 15, 1981), Guy Trebay described Pinero's rap thus: "It's street. It's Rican. It's about dope."

Piñero and Juanita Lovette Rameize were married in 1977 and divorced two years later. The playwright has an adopted son, Ismael Castro. Disorganized, and unattached to possessions, he has lost most of the playbills, reviews, citations and other memorabilia of his career. Unable to handle money wisely, he leaves his financial affairs to an accountant, who doles him an allowance. "The things that interest me," he told an interviewer for *Current Biography*, "are the subtleties . . . of human relations . . . the craziness that keeps everyone from going insane."

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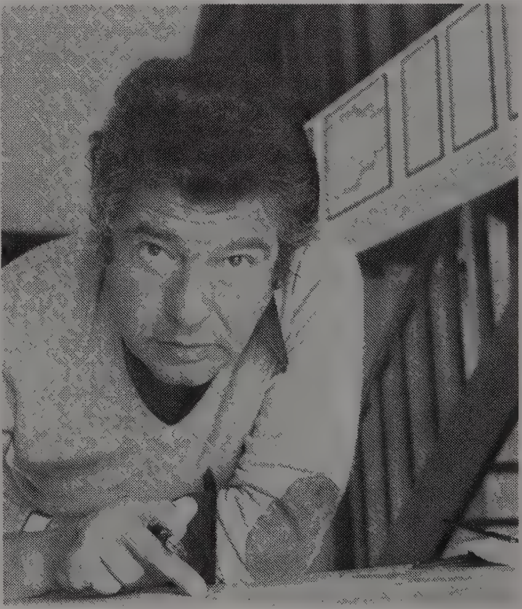

Ponnelle, Jean-Pierre

Feb. 19, 1932- French opera designer and director. Address: h. Beethovenstr. 12, 8023 Munich/Pullach, Federal Republic of Germany

Of the several prominent directors-designers who depart from traditional style and interpretations in their operatic productions for today's audiences, Jean-Pierre Ponnelle, the international *enfant terrible*, is among the best known. Disparate descriptions of his staging, such as inventive or implausible, brilliant or perverse, refreshing or tasteless, indicate that he is a director concerning whom there is little middle ground. Regardless of his mixed reception, Ponnelle's full schedule of contracts in Europe and the United States both for the theatre and for films is testimony to his standing as opera's most sought-after talent. Recognizing his work as a magnet for controversy, Ponnelle once admitted to the Chicago *Tribune* music critic John Von Rhein: "I try to do my best, and to do that I must pretend that my way is the *only* way."

Jean-Pierre Ponnelle was born in Paris, France on February 19, 1932. His grandfather, a vintner and music critic, had been a good friend of Richard Strauss. After spending much of his youth in Burgundy, at the end of World War II Ponnelle moved with his family to Germany, where his father headed the Occupation radio in Baden-Baden, in the French zone. In exchange for French lessons, Ponnelle studied music with the Austrian conductor Hans Rosbaud, who was the principal conductor of the Southwest German Radio Orchestra in Baden-Baden. Ponnelle's education also included courses in philosophy and art history at the Sorbonne and instruction in painting from the French cubist Fernand Léger.

Although Ponnelle's encounter with German culture in his teens seems to have had a decisive influence, he denies being a Germanophile. "It's just that they are so much more organized, and you need organization in the theater," he explained to Stephanie Von Buchau of *Opera News* (September 1977). The fact remains that one of his close friends in his student days was the German composer Hans Werner Henze, who promised that his first opera or ballet would feature costumes and settings by Ponnelle. True to his promise, Henze entrusted Ponnelle with designing his first full-length opera, *Boulevard Solitude*, when it was premiered in Hanover in 1952. That work's success, Ponnelle told Miss Von Buchau, meant he was "damned to continue" in the theatre because of the offers that followed.

At first, during an apprenticeship in Germany, Austria, Italy, and France in the 1950's, Ponnelle limited his activities in opera, ballet, and the legitimate theatre to stage designing. He learned the trade as a design assistant to the German producer and opera manager Carl Ebert, who worked in several European and American cities. For several years following his first design assignment for Henze's opera, Ponnelle designed such works as *König Hirsch*, also by Henze, at the Berlin State Opera, Strauss's *Der Rosenkavalier* in Hamburg and *Intermezzo* in Munich, Messager's *Isoline* in Paris, Klebe's *Die Tödlichen Wünsche* in Düsseldorf and *Alkmene* in Essen, and Weber's *Oberon* in Stuttgart, among other operas. His debut in the United States occured in 1958, when Kurt Herbert Adler, director of the San Francisco Opera, brought him to California to design the famous Wheel of Fortune for Orff's *Carmina Burana*. As a result of the effectiveness of the set in that production, which remained in the San Francisco repertory for many years, Adler commissioned him to design the United States premiere of Strauss's *Die Frau ohne Schatten* in 1959. During rehearsals, however, he was conscripted into the French army, and by the time of the premiere he was serving in Algeria.

Military duty in the North African desert gave Ponnelle time to think about his career and to reach the conclusion that he was going to have to direct opera productions in addition to designing them if he ever hoped to see all his ideas properly executed. As Glenn Loney wrote in *Opera News* (January 3, 1970), "The more he learned about decor not just as background but as a medium for clarifying and intensifying the story, the more he realized he would have to direct."

On completing his military service in 1961, Ponnelle directed a few plays, Camus' *Caligula* among them, until being offered his first opera production as both designer and director. The opera was Wagner's *Tristan und Isolde*. Produced at Bayreuth in 1961, with Astrid Varnay and Set Svanholm in starring roles, it was made deliberately romantic, Ponnelle admits, to "get away from the total dictatorship of Wieland Wagner," a grandson of Richard Wagner and codirector of the Bayreuth Festival. From that Wagnerian debut he went on to direct and design in the leading opera houses of Europe: *Così fan Tutte, The Marriage of Figaro* and *The Barber of Seville* in Salzburg, *Pelléas et Mélisande* in Munich, *Don Pasquale* at London's Covent Garden, *A Midsummer Night's Dream* and *The Magic Flute* in Strasbourg, *Boris Godunov* and several operas by Mozart in Cologne, and *Carmen* in Stockholm, to cite a few of his productions.

By the end of the 1960's, when Jean-Pierre Ponnelle brought his witty production of Rossini's comic opera *La Cenerentola* to San Francisco, *Opera News* (January 3, 1970) was able to hail that first local staging of the work as "the unqualified hit of the San Francisco Opera's 1969 season," thanks to the authenticity of the production by "a designer-director who emphasized style rather than slapstick."

In the same issue of *Opera News*, Loney interviewed Ponnelle, whom he described as "one of Europe's most imaginative stage directors," about the Biedermeier picture-postcard feeling of *La Cenerentola*, his approach to period pieces, and the pros and cons of working as both director and designer. Combining the two jobs in a single person, Ponnelle conceded, makes for unity but deprives him of the partnership of a brilliant director with whom to discuss the production. "For me," he told Loney, "the dramatic meaning or inspiration is important, not so much the sets. When I did just sets, I made very complicated ones, but when I began to direct as well, I found they were getting simpler." Some years later Ponnelle commented also to Miss Von Buchau in *Opera News* on the advantages and disadvantages of the designer-director duality: "The main negative aspect is that one *needs* a partner for dialogue. Fighting is more productive, you know, than simple agreement on everything. So I look for it in the conductor. Which is why I have had such productive collaborations with strong theatrical personalities like Abbado, Levine, Karajan. But sometimes you are really alone."

When the Metropolitan Opera presented *L'Italiana in Algeri* in late 1973 with sets, costumes, and stage direction by Ponnelle, the music critic Speight Jenkins of the New York *Post* (November 12, 1973) welcomed it as an "inventive production of one of the more delightful of Gioacchino Rossini's comedies." "The audience loved it," Jenkins reported. "Throughout the afternoon, Ponnelle moved singers with cleverness and a fine regard for farcical humor" across a beige unit set of "style and elegance," set off by the white, beige, and brown costumes of the Algerians under brilliant lighting. Harold C. Schonberg, however, complained in his review for the New York *Times* (November 11, 1973) that the new Ponnelle production degenerated into burlesque not in keeping with Rossini's effervescence. Charging Ponnelle with "obvious lack of faith in the music," Schonberg maintained, "He is one of those directors who has to underline everything twice, use exclamation points and italics, and nervously introduce stage business when none is needed." That verdict confirmed the opinion of the Earl of Harewood, head of the English National Opera, who reportedly once protested, "Ponnelle insists on filling every note and rest of a comic opera with choreographed movement. It makes one dizzy."

Several year later in England Schonberg recalled Ponnelle's controversial *L'Italiana in Algeri* when reviewing his new version of Verdi's *Falstaff* at the Glyndebourne Festival. "That was a gimmicky production," Schonberg wrote in the New York *Times* (June 3, 1976), "and it may be the hallmark of Mr. Ponnelle's work, for this *Falstaff* was equally gimmicky." Another term that Schonberg used to describe some of Ponnelle's effects in both productions was "cutesey."

Polarization of opinion also marked the critical reception of Ponnelle's staging of the Mozart *opera seria Idomeneo*, originally created for the Cologne Opera and presented by the Lyric Opera of Chicago and the San Francisco Opera in 1977. Ponnelle's unit set delighted the critic for *Time* (October 17, 1977) with its "striking originality," but he felt that the director-designer occasionally "overstyled" the drama. Like some other reviewers, he was dismayed by Electra's "red fright wig," for example. A revised edition of the production, conducted by James Levine, reached the Metropolitan Opera in the fall of 1982. While Peter G. Davis objected in *New York* (November 1, 1982) to Ponnelle's "ludicrous production," "Mozartean monstrosity," and "preposterous stage action," Donal Henahan assured his readers in the New York *Times* (October 16, 1982), "For sheer depth of vocal talent, grasp of the grand style and impressive décor, [the] first performance of Jean-Pierre Ponnelle's production stood up to the best things that the Met has given us in recent years." In yet another Ponnelle revision, but with James Levine again on the podium, *Idomeneo* was one of the more controversial productions on exhibit at the Salzburg Festival in the summer of 1983, at least so far as audience response was concerned. Critical opinion of its merits was, however, generally favorable.

Joining forces earlier with Levine, Ponnelle had scored an unqualified triumph with critics and audiences at the 1978 Salzburg Festival for his clever and sophisticated staging of Mozart's *The Magic Flute*. They collaborated the following spring at the Metropolitan on a heterodox version of Wagner's *The Flying Dutchman* that was greeted with equal portions of boos and bravos. Although Robert Jones of *Cue* (April 13, 1979) considered the production "logical . . . brilliantly conceived, stunningly executed and undeniably wonderful," he also granted that it "hit the Met like a thunderbolt" and that "all hell broke loose" when the curtain fell after two and a half uninterrupted hours. Other critics were more negative. Schonberg deplored in the New York *Times* (March 9, 1979) a continuing "assault on Wagner," which now involved the not altogether new tactic of turning the whole story of *The Flying Dutchman* into a dream of the Steersman. He denounced it as "a bad dream, all the way through," finding fault with a "cluttered" stage, the "absurdities and misconceptions" of the production, and what he felt was general nonsense verging on vandalism. In agreement, the music critic Alan Rich of *New York* magazine (March 26, 1979) labeled Ponnelle's *The Flying Dutchman* "a disaster" and appraised the boos that greeted Ponnelle at his curtain call as "one of the few occasions during the evening when sight and sound were in any way related."

The following month in a review for the *Christian Science Monitor* (April 16, 1979) of Ponnelle's version of Verdi's *La Traviata* at the Houston Grand Opera, Thor Eckert Jr. wrote that "East Coast circles are (rightfully) in an uproar" over the director's "trivializing staging" of *The Flying Dutchman*. He saw some of the same flaws in the Verdi production: "Much is done merely to shock, and does not really work." Regarding the whole question of how far a director should go in imposing his own interpretation on a musical score, Eckert thought that Ponnelle only clouded the issue, "because, as in his Houston *Traviata*, there are often great flashes of inspiration, as well as mighty lapses of dramatic credibility and even taste."

When the Vienna State Opera brought Ponnelle's production of Mozart's *The Marriage of Figaro* to Washington, D.C.'s Kennedy Center for the Performing Arts in the autumn of 1979, audiences awaited the presentation with "vast suspicion," according to Schonberg in the New York *Times* (November 1, 1979). But instead of performing "mayhem" on Mozart, Ponnelle offered a version that "was, for him, simple and sensible," with the first three sets "solid and handsome" and with the difficult staging problems of the final garden scene "deftly handled." Indeed, Schonberg concluded, "not many houses have staged a *Figaro* in a more sympathetic setting."

For more than two years Ponnelle collaborated with James Levine on the spectacularly theatrical version of Offenbach's *Tales of Hoffman* that opened the Salzburg Festival in the summer of 1980. The audience cheered the production, which had taken into consideration recent research into Offenbach's uncompleted score, and critics for German-language publications responded with mixed but generally enthusiastic notices. In the winter of 1982 Ponnelle adapted his Salzburg staging for the Opéra-Comique in Paris.

Because of his ongoing interest in Wagner, Ponnelle accepted an invitation to stage the entire *Ring* cycle in Stuttgart during 1977-78 and again during the summer of 1981, when he also presented a new *Tristan und Isolde* at the opening of the seventieth Bayreuth Festival, his first Bayreuth production with conductor Daniel Barenboim. Ponnelle's *Tristan*, with René Kollo in that title role, portrayed the male protagonist as a tragic hero overcome by madness. Tristan dies in the arms of his retainer after a frenzied vision of his reconciliation with Isolde and of her death. When repeated at the 1982 Bayreuth Festival, Ponnelle's *Tristan* was praised by Michael Walsh in *Time* (September 6, 1982) for resolving with stunning dramatic force the difficulty posed by a strong Isolde who can virtually reduce Tristan's role to that of a foil. "Productions such as these are exactly what is needed to keep the dead hand of tradition from strangling the vitality of the music," Walsh maintained.

Ponnelle's audacious production of Mozart's *Don Giovanni*, originally staged at the Salzburg Festival, was presented by the Lyric Opera of Chicago in November 1980, his fifth season at the Lyric. On that occasion he remarked to critic John Von Rhein of the Chicago *Tribune* (November 23, 1980) that he felt there was a lot of black humor in *Don Giovanni*, which he did not in any case consider "a nice, innocent play." In his article about Ponnelle Von Rhein noted that the director was "sold out for the next four years," with an early Mozart cycle in Zurich; another Mozart cycle in Paris with Barenboim; a staging of *Aïda* in Berlin; and a revival in San Francisco of his highly successful Munich production of Aribert Reimann's opera *Lear*. Commenting on the San Francisco *Lear* in *High Fidelity/Musical America* (September 1981) Alfred Frankenstein found Ponnelle's setting to be an "illogical and ineffective mixture of two old-fashioned styles . . . a worn-out naturalism [and] a constructivism that ran its course in the 1920s."

In what was said to be its first professional production in the United States, Ponnelle staged Ferruccio Busoni's *Arlecchino* (*Harlequin*) for the Houston Grand Opera in an English-language version on December 3, 1982. Since Busoni's one-act opera also deals with marital infidelity in a company of *commedia dell'arte* players, it shared a double bill with Leoncavallo's *Pagliacci*, which Ponnelle updated to the Italy of the 1930's. To provide a bridge from *Arlecchino* to *Pagliacci*, Ponnelle devised a puppet-like dance pantomime for the overture to Leoncavallo's full-blooded *verismo* tragedy.

A fairly recent major activity that contributes to Ponnelle's crowded schedule is filmmaking, which he undertook in the 1970's with a *Madama Butterfly* conducted by Herbert von Karajan and starring Mirella Freni and Christa Ludwig. It was telecast by NET in the United States in October 1976. He had previously made *The Barber of Seville* as a cinema documentary of a stage performance. Two opera film projects that Von Rhein listed were *La Cenerentola* at La Scala with Claudio Abbado conducting and *Rigoletto* with tenor Luciano Pavarotti. Ponnelle's motion picture version of *The Marriage of Figaro*, with Karl Böhm conducting the Vienna Philharmonic, was shown on BBC television in March 1981, and his filmed stagings for the Zurich Opera of Monteverdi's *Orfeo*, *Il Ritorno d'Ulisse*, and *L'Incoronazione di Poppea* were widely seen by Europe and on public television in the United States. He has also filmed Mozart's *La Clemenza di Tito*.

For the most part, Ponnelle seems to succeed in persuading singers of his interpretations, and stars such as Placido Domingo and Frederica von Stade, if not always convinced, have spoken enthusiastically of working with him. One exception was Geraint Evans, who walked out of a Chicago Lyric Opera production of *Figaro* in the mid-1970's, the day before the opening, because of irreconcilable differences with the director.

Journalists have described Jean-Pierre Ponnelle as a stocky and muscular, swarthy-complexioned and barrel-chested man, with dark, luminous eyes and features that are "attractive without being precisely handsome." He is an intense conversationalist who chain-smokes Gitanes. In interviews he says little about his private life. *Who's Who in Opera* states that he is married to the actress Margit Saad and has one child. But according to the Chicago *Tribune*, he is a bachelor who spends his time at home reading and studying librettos and scores, either in his country house outside Paris or in his Munich apartment.

References: Chicago Tribune VI p6+ N 23 '80 por; Opera N 34:25+ Ja 3 '70 por, p13+ S '77 por; Concise Oxford Dictionary of Opera (1979); Encyclopedia of Opera (1976); Who's Who in Opera (1976)

Potok, Chaim

(pō´tok hī ´em)

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The world of Brooklyn's Orthodox Jewish community first came alive for millions of gentile readers through Chaim Potok's *The Chosen* (1967), the first of the series of five best-selling novels in which Potok has explored the conflicts of, in his words,

Chaim Potok

"individuals who are very committed to the core of their particular world, Judaism, and at the same time committed to the ideas that come to them from the core of the secular umbrella world in which they live." Potok has explained the appeal of his fiction for non-Jews, especially Christian evangelicals, by saying, "I think I stumbled quite inadvertently upon the central problem of any system of faith in the secular world." Outside of his fiction, Potok, a Conservative, "non-pulpit" rabbi, has written *Wanderings* (1978), a history of the Jewish people, and articles for *American Judaism* and other publications on the conflicts of the religiously committed in a secular society.

Chaim Potok was born in the Bronx, New York City, on February 17, 1929, the eldest of four children of Benjamin Max Potok and Mollie (Friedman) Potok, both of whom had emigrated from Poland. His father was a jeweler and watchmaker, with a shop on East 170 Street in the Bronx. His brother, Rabbi Simon Potok, is the spiritual leader of the Nanuet (New York) Hebrew Center, and both of his sisters, Charlotte and Bella, are married to rabbis.

Potok described his upbringing to Cheryl Forbes of *Christianity Today* (September 8, 1978) as "very Orthodox . . . Hasidic without the beard and earlocks." "I prayed in a little shtiebel, and my mother is a descendant of a great Hasidic dynasty and my father was a Hasid, so I come from that world." He was "locked into a daily regimen" that began with the praying of morning service in Hebrew, continued through an eight-hour day in a yeshiva, or all-male parochial school, and ended with an evening devoted to homework, relieved perhaps by fifteen minutes of *The Lone Ranger* on the radio. The Sabbath was strictly observed, as were the kosher dietary laws.

When he was eight Potok began to draw and paint, to his parents' disapproval. "No religious Jew ever participated in Western art," he explained to George DeWan of *Newsday* (November 15, 1982), because the arts, like painting and sculpture, are "considered at best a waste of time and at worst an act of sinfulness," a breach of the second commandment, "Thou shalt not make unto thee a graven image." The study of the Talmud might involve aesthetics, but never aesthetics for its own sake. After a brief battle, he "diverted the creative energy into writing," which was "*less* an attack on Jewish religious tradition than painting since the written word and sacred texts are the basis of Judaism." In the interview with George DeWan he recalled his mother's reaction when he told her he thought he would spend his life writing stories: "She looked, and said, 'You want to write stories? That's very nice. You be a brain surgeon, and on the side you write stories.'"

Writing wasn't "anything he sat down and decided"—it "grabbed" him "rather than the other way round." The decisive point came when, at fourteen, after years of devouring Tom Swift, Doc Savage, and other juvenile and pulp fiction, he went to the public library with the intention of tackling "a really tough, adult novel." More or less at random, because the title intrigued him, he chose *Brideshead Revisited*. The upper-class British Catholic world of Evelyn Waugh's Marchmain family "overwhelmed" him with the realization that one could use words to create "a space-time slice," as he told George DeWan: "I found myself inside a world the merest existence of which I had known nothing about. I lived more deeply inside the world in that book than I lived inside my own world, for the time it took me to read it. I remember finishing the book and feeling a sense of bereavement. These people were gone. It was a feeling of astonishment. The whole thing had only been a story! That was the beginning of it, the beginning of this strange business about writing stories. Anything I read after that, even the most frivolous fiction, had as its fundamental purpose how to create worlds out of words on a paper. I began to read, and I began to write."

The misunderstanding of his parents and the ridicule of his Talmud teachers and schoolmates served only to fuel Potok's commitment to writing, which became a solitary obsession. For five years, as he recounted in an interview with Marc Wallace for the Philadelphia *Inquirer's Today* magazine (February 11, 1973), in every spare moment, on the bus to and from school, during recess, at night, and on the Sabbath, he "read, studied, took apart, and put together again" the novels of Ernest Hemingway, William Faulkner, Charles Dickens, Mark Twain, and other masters, learning how "the great ones" did it. During those five years he drifted ever further from the fundamentalism of his parents and teachers. "No one can work with the novel and remain inside any fundamentalist sect. . . . The serious novel is the stance of the rebel, the individual who is constantly poking around. . . . I did not want to be, at that point in my life, just another puppet in a fundamentalist world . . . moving across the surface of life, pushed by forces of the past."

Like his primary education, Potok's secondary schooling was Orthodox. At the Talmudical Academy High School of Yeshiva University in Manhattan he was student body president and literary editor of the school magazine. Among the few people who encouraged him in his writing was the editor of the *Atlantic Monthly*, who sent him a heartening letter along with a rejection slip. Another was David Fleischer, an English instructor at Yeshiva University, where Potok majored in English and was literary editor of the senior class magazine. His "serious doubts about the possibility of creating literature inside a fundamentalist mode of thought" led to a complete break with Orthodoxy by the time he took his B.A. degree *summa cum laude* in 1950. Discovering in Conservative Judaism, which was a Westernized, historical approach to the study of Jewish texts, "another kind of Judaism altogether, with depth and maneuverability and an intellectual breadth that he thought never existed," he transferred for his rabbinical studies to the Jewish Theological Seminary of America, a Conservative institution near Columbia University, in New York City. That transfer made it possible for him to receive a rabbinical education—which he wanted for the good of his writing—without becoming a pulpit rabbi. It also made him an outcast in the fundamentalist world in which he had grown up, as he recounted to Tom Nugent of the Baltimore *Sun* (December 15, 1981): "When I left the parochial school system . . . I had to rebuild my world literally from zero, and to this day there are people from the old world who won't speak to me."

Potok received his rabbinical ordination and an M.A. degree in Hebrew literature, along with the Hebrew and homiletics prizes, at the Jewish Theological Seminary in 1954. During the following year he was national director of the Leaders Training Fellowship, the Conservative movement's leadership training program, for which he wrote several pamphlets on Jewish ethics and contemporary social problems, and from 1955 to 1957 he was a combat chaplain with the United States Army in Korea. His experience in Korea took him another giant step away from the parochialism of his childhood and adolescence, curing him of his residual fear of the goy, the gentile, because "there it didn't make any difference what the hell you were—you all got killed the same way."

A novel Potok wrote about his experience in Korea was never published, but it spawned his first five published books, beginning with the novel *The Chosen* and ending with his massive history of the Jewish people, *Wanderings*. "I found as I was writing that Korea book," he later explained, as quoted by Michael Fine in a syndicated Gannett News Service article published in the Burlington (Vermont) *Free Press* on November 5, 1978, "that I was constantly taking the hero back in time, through flashbacks. What I ended up with was that each of my novels was a flashback, an effort to discover a different facet of that individual in Korea. *The Chosen* was the character as a kid. Each book had a different component. *Wanderings* will explain all the culture he takes with him to the Far East. It will explain Jewish cultural encounters for the past 4,000 years."

From 1957 to 1959 Potok taught at the University of Judaism, a Conservative institution in Los Angeles. During that period he also directed Camp Ramah, a Hebrew-speaking Conservative summer camp on the outskirts of Los Angeles. He was scholar-in-residence from 1959 to 1963, while he was doing postgraduate work at the University of Pennsylvania. The university awarded him the Ph.D. degree in philosophy upon acceptance of his dissertation, "The Rationalism and Skepticism of Solomon Maimon," in 1965. Much of the work on the thesis was done during a year in Israel. For a year after his return to the United States in 1964 he taught at the Jewish Theological Seminary and was managing editor of *Conservative Judaism*. For nine years beginning in 1965 he was editor-in-chief at the Jewish Publication Society in Philadelphia, and after stepping down as editor he continued to serve the society as coordinator and style consultant for the third and final volume of its monumental Bible translation project.

The Chosen (Simon and Schuster, 1967) came "mostly out of a desire to write about the confrontation of the twentieth century," especially Freudianism, "with those Jews who were not hung up with their Jewishness." Set in the Williamsburg section of Brooklyn, it relates the rivalry between two intellectually maturing yeshiva students from opposed sects and how that rivalry grows into friendship. One of the boys is Danny Saunders, the brilliant, restless son of a stern *tzaddik* ("righteous one"), as the Hasids' hereditary rabbis are called, and Reuven Malter, the son of a "merely" Orthodox, progressive Talmudic scholar and teacher, a gentle Zionist regarded by Reb Saunders as an *apikoros*, or atheist, a well-educated Jew who denies the basic tenets of his faith. Reuven shares with his father a serene approach to Judaism and scholarship. Danny, raised cruelly "in silence" by his father, is in conflict about both; he ultimately rejects his role as the "chosen" heir to an Hasidic dynasty and opts to enter a forbidden field of secular knowledge, psychology. In an interview with Martha MacGregor for the New York *Post* (April 22, 1967) at the time of the publication of *The Chosen*, Potok summed up his view of Hasidism: "Tremendous piety, tremendous intelligence, and a frozen creed. They are totally committed to the kind of Judaism that prevailed at the time their movement was founded in the eighteenth century. You would think the intelligence would collide with the creed—and that is what happens in my book to Danny Saunders."

While initially slammed by some critics, mostly in the fundamentalist Jewish press, *The Chosen* was a phenomenal nationwide success. One reason was the simple and direct, if sometimes halting, style, reminiscent of Hemingway. Other reasons were enumerated by Potok on the basis of letters he received from readers: "One, it is a good story; two, it deals with universal themes: friendship, child-parent relationship, and the transmission of traditions from one generation to another." Josh Greenfield, writing in *Life* (April 21, 1967), acclaimed Potok "though far from polished in every sense . . . already a master in the art of the allegorical specific" and predicted that "his remarkable book will give universality to a tiny section of Williamsburg in Brooklyn as Joyce gave an eternity of urbane meaning to one day in Dublin's fair city." *The Chosen* was on the New York *Times* best-seller list for thirty-nine weeks and sold over 400,000 copies in hard-cover and more than 3,000,000 as a Fawcett Crest paperback. A film version of the novel produced by Ely and Edie Landau and starring Rod Steiger was released in 1981.

Potok changed publishers when his editor at Simon and Schuster, Robert Gottlieb, moved to Alfred A. Knopf. *The Promise*, published by Knopf in 1969, followed the two young protagonists of *The Chosen* into the beginning of their professional lives. Now in their early twenties, Reuven Malter finishes his studies for the rabbinate in an Orthodox seminary and Danny Saunders, still pious but shorn of his earlocks and beard, earns his doctorate in psychology at Columbia University. Added to the cast of characters is another young Jewish figure in conflict with tradition: Michael Gordon, a boy patient in a treatment center where Saunders works. The manifestation of Gordon's mental illness is triggered when he is cheated by an old Jew at a gambling game at a country fair (an autobiographical incident). His explosion of anger at the old man turns into raving against all of the Jewish Orthodoxy that has excommunicated his father, a brilliant scholar, for trying to discover an existential basis for traditional Judaism. Gordon's obsession helps both Saunders and his friend Reuven Malter to find their identity in relation to Jewish tradition: they realize that their respective religious legacies must be accepted, but with personal input, and be passed on thus revitalized. The emphasis is on Malter's decision to accept modern textual criticism as it applies to Talmudic writings, although not as it applies to sacred biblical literature.

The theme of *The Promise* is the existential necessity of gambling, in the sense that Abraham gambled on God's promise that he and his progeny would be agents of universal redemption. The novel is prefaced with a quotation from Blaise Pascal: "You must wager. It is not optional. You are embarked." Some reviewers complained that in *The Promise* Potok was tiresomely elaborating material explicity or implicitly present in *The Chosen*; others felt, on the contrary, that the novel marked a decided advance. Among the latter was Hugh Nissenson, who viewed *The Promise* as "a better book" than *The Chosen*. "Despite an occasional technical lapse," Nissenson wrote in the New York *Times Book Review* (September 14, 1969), Potok has demonstrated his ability to deal with a more complex conception and to suffuse it with pertinence and vitality." *The Promise* reached the number-four spot on the best-seller lists.

Among the critics who saw *My Name is Asher Lev* (Knopf, 1972) as the signal that Potok had ended his apprenticeship as a novelist was Guy Davenport, who in his review in the New York *Times Book Review* (April 16, 1972) hailed that novel as "little short of a work of genius." Asher Lev scandalizes his Ladover sect in Crown Heights, Brooklyn when he decides to become a painter instead of a builder of Hasidic schools like his father. He becomes a world-renowned artist only to be ostracized by the entire Hasidic community for exhibiting two crucifixion-scene paintings, in one of which his mother hangs in agony from a Crown Heights apartment window. He did the paintings "for all the pain you suffered, my mama . . . for dreams of horror, for nights of waiting, for memories of death." At the same time, he is "terrified before such an act of creation . . . knowing the pain those works would soon inflict" on the people he loves.

In his 1978 interview with Cheryl Forbes of *Christianity Today* Potok explained how, for Asher Lev as for Picasso when his mistress was dying of tuberculosis, the crucifixion has "no religious significance" but is "an aesthetic vessel," a "form," a "motif" which the artist "fills with his own being." "Aesthetic motifs . . . are triggering mechanisms for certain emotions, and in this instance the emotions are evoked by solitary, protracted torment. . . . The crucifixion to Lev was clearly stripped of all its Christological salvationist content and was a vessel. To his parents it's what the crucifixion is to most Jews—even to many secular Jews, by the way . . . a triggering mechanism for images of rivers of Jewish blood. Countless Jews have been slain through the centuries for the deicide charge. . . . *Asher Lev* is essentially about a conflict of aesthetics." During its twenty-seven weeks on the hardcover best-seller lists, *Asher Lev* climbed to number two.

The "core-to-core culture confrontation" explored in *In the Beginning* is with anti-Semitism, "the dark underbelly of Western civilization." In the novel the Luries, a Jewish immigrant family living in the Bronx, exhibit "the entire spectrum of Jewish responses to anti-Semitism," an exhibition that broke a virtual taboo among Jewish writers and thus further alienated Potok from his fundamentalist critics. The response of the father, who left Poland because of a pogrom, is to organize Jewish self-defense units. The son, David Lurie, bewildered at first as to what his approach should be, is interested in modern Bible criticism. He knows that that criticism has been used by some gentile scholars "as a highly sophisticated weapon to get the Jews," but he also realizes that it "contains truths." Finally, he enrolls in a secular university as a Bible student, "joining the enemy camp in order to change the face of the enemy," a step viewed by his father as a betrayal, as "going to the goyim to study Torah." "Some of my friends did that," Potok told Cheryl Forbes. "They entered Bible scholarship in order to change the attitude of that discipline toward Jews—and they succeeded. This is their story." The final scene of *In the Beginning* is at the site of the Bergen Belsen concentration camp, where David Lurie experiences a mystical affirmation of his decision to leave his family and community in order to "bring new life to our roots."

Combining his developed narrative skill with contemporary historical research, Potok wrote *Wanderings: Chaim Potok's History of the Jews* (Knopf, 1978), a massive, highly readable, handsomely illustrated volume. In the writing of that book Potok came to see that Judaism through the centuries has been a "cultural package" with borrowings from the civilizations that have surrounded it, and that insight moved him to thinking about "what it gave back to the world." The result was the controversial *The Book of Lights* (Knopf, 1981), Potok's most ambitious and powerful work, and also his darkest and most enigmatic.

The Book of Lights is primarily concerned with the age-old problem of good and evil as seen through the magical prisms of the Kabbalah, the system of esoteric theosophy developed by medieval rabbinical mystics. The author's youthful experience in Korea is brought full circle with his mature overview of Jewish history as he tells the story of two rabbinical students striving for inner enlightenment. One is Gershon Loran, a visionary who concentrates not on the legalistic Talmud but on the nonrational Kabbalah. The other is Arthur Leiden, who fled from physics into the rabbinate to exorcise his torment over the involvement of his father and other Jews in the development of the atomic bomb. As chaplains in post-truce Korea, the two visit Hiroshima and meditate on the irony of men "holding in their hands the light of creation" and giving back to the world the "death light."

Chaim Potok is a brown-eyed, bearded man, five feet eight inches tall and thinner than the face in his photographs would suggest, who dresses impeccably and speaks in a professional manner, controlling his quick, intense air with pacing and precision of diction. He and his wife, the former Adena Mosevitsky, a psychiatric social worker, were married in 1958. They have two daughters, Rena and Naama, and a son, Akiva. The Potoks live in a spacious Tudor home in the Philadelphia suburb of Merion, Pennsylvania, and they maintain an apartment in Jerusalem, Israel, where they visit for protracted periods. Potok, who writes during the day, often spends his evenings painting. His style as a painter is expressionist, and his subjects include landscapes, still lifes, nudes, and self-portraits. He has been exhibiting since 1979. Among his recreations is photography.

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Presser, Jackie

Aug. 6, 1926- Labor union official. Address: b. c/o International Brotherhood of Teamsters, Chauffeurs, Warehousemen and Helpers of America, 25 Louisiana Ave., N.W., Washington, D.C. 20001

Unlike most of his predecessors, Jackie Presser, who succeeded Roy L. Williams on April 21, 1983 as general president of the International Brotherhoos of Teamsters, Chauffeurs, Warehousemen and Helpers of America, is much concerned with the union's public image. Three of its four previous leaders, along with many of its officials, had been convicted of crimes, so that the Teamsters organization has been widely regarded as the most corrupt labor union in the United States in addition to being the largest and wealthiest. Presser, who followed his father's footsteps into the leadership of the Ohio Teamsters in the 1970's, refers to the international presidency as the "electric chair" or "death seat," an apparent allusion to the fate of the former Teamsters president James R. Hoffa, who disappeared in 1975 and who was presumably murdered because of his connections with the mob. But, though Presser has long been under scrutiny by federal investigators for alleged links with organized crime, he has never been indicted or convicted on criminal charges.

While serving as Teamsters leader in Ohio, Presser improved the union's service both to its members and the community at large and became a respected public figure. Later, as a vice-president of the international union, he established a sophisticated public relations operation to enhance the union's prestige. As the Brotherhood's president, Presser has indicated plans to employ such approaches to alter what he believes to be a grossly inaccurate public impression of the union. He has also taken measures to stem the decline in membership by organizing among the growing ranks of white-collar and technical employees.

Jackie Presser was born on August 6, 1926 in Cleveland, Ohio, the oldest child of William Faye Presser. Although William ("Big Bill") Presser eventually became the leader of the Ohio Teamsters and a major power within the International Brotherhood, during Jackie's childhood he was an impoverished union organizer. In an interview with Kathy Sawyer for the Washington *Post* (June 12, 1983), Jackie Presser recalled how his father "used to put newspapers in his shoes because he had holes in them and he didn't have money for carfare," and how the family would move into an apartment at the beginning of a month, only to be compelled to leave by its end because they did not have the necessary rent. After quitting school at the end of the eighth grade, Jackie Presser worked as a truck driver delivering juke boxes and pinball machines. At seventeen he joined the United States Navy for World War II service.

After the war, Presser obtained his first union job, on the staff of Local 10 of the Hotel and Restaurant Employees Union in Cleveland. Elected president in 1948, he expanded his control through a series of mergers, but after a dispute with the local's other officials he was forced out of his post. Later, he worked as an organizer in Ohio for Teamsters Local 521 and for the Teamsters' Joint Council 41 in Cleveland, then headed by his father. From the mid-1950's on, he served as an officer in various Ohio Teamsters locals. In 1964 he organized a real estate project in a Cleveland suburb with a loan from the Teamsters Central States Pension Fund, but the project went bankrupt and was taken over by a friend of his father's.

Through the mid-1960's Presser's union career largely depended on his father's influence within the Ohio Teamsters organization. In the early 1950's William Presser, who had been a member of the entourage of Jimmy Hoffa since the 1940's, acting as his chief Ohio lieutenant, became president of Joint Council 41. Later, despite his alleged mob connections and two brief jail sentences following criminal convictions in 1960, he became president of the Ohio Conference of Teamsters and a vice-president of the international union.

In 1966 Jackie Presser took the first step toward establishing his own power base by creating Teamsters Local 507 in Cleveland, with his father's guidance. Beginning with about a dozen paint company workers, he expanded the organization into many plants and warehouses. Eventually, the local's membership reached as many as 6,000, making it the biggest Teamsters local in Cleveland. Only about 10 percent of its members were truck drivers; the remainder were warehouse workers, foundry employees, assembly-line workers, and persons in related occupations. United States Labor Department investigators later maintained that Jackie Presser had "raided" other Teamsters locals to bolster Local 507's membership.

During the 1970's William and Jackie Presser came to be regarded as the joint leaders of the Teamsters' Ohio organization. Early in the decade, Jackie Presser had entered the union's statewide leadership circle, eventually becoming vice-president of the Ohio Conference of Teamsters. As a statewide Teamsters leader, Jackie Presser devoted much of his time to changing the organization's image as a corruption-ridden, mob-infiltrated operation. One method of accomplishing that goal involved improving the union's performance for its members. Presser worked diligently to secure favorable contracts for his own Local 507 and personally handled contract bargaining for many Ohio locals to reduce the power of mob-connected elements that did not properly represent the rank and file. He also tried to avoid "sweetheart" deals between employers and corrupt local union leaders. Under Presser's aegis the state organization developed such programs as housing for retirees, a retraining service for the unemployed, and sports activities. Few other Teamsters organizations sponsored such projects.

Presser also employed methods aimed more directly at the general public. The Teamsters' Ohio organization established a summer jobs program for 5,000 high-school and college students and a scholarship program for children of poor families. In Cleveland, Presser sponsored an annual circus to raise funds for the handicapped and elderly, and he joined civic and charitable organizations and served on the boards of the Cleveland Convention and Visitors Bureau, the Citizens League, the City Club, the Kidney Dialysis Program, and the Hunger Task Force. He helped to establish a home for women alcoholics, and he served on three subcommittees of the Cleveland Growth Association. To make sure that the public knew about his and the Teamsters' civic achievements, Presser made it a point to discuss them in frequent press interviews.

Moreover, the Ohio Teamsters leader considerably strengthened the union's political clout. He applied the authority of the union's statewide political action group with care, sometimes backing Democrats and sometimes Republicans, so that no one would take its endorsements for granted. Presser also used the union's monthly newspaper, the *Ohio Teamster*—which with 150,000 subscribers was one of the most widely read in the state—to endorse favored candidates, and he welded Teamsters retirees into an effective political force. He established close ties with Cleveland's Mayor George V. Voinovich and with Ohio's Governor James A. Rhodes, who in 1980 chose him to sit on the Cleveland Financial Planning and Supervision Commission, which was created to help the city to move toward fiscal solvency.

Jackie Presser entered the ranks of the International Brotherhood's leadership in 1976, when, following his father's resignation as an international vice-president, he was nominated by Teamsters president Frank E. Fitzsimmons to succeed him. Informed observers have asserted that the younger Presser did not receive the post simply because of his father's standing in the union since he was more intelligent and hard-working than most Teamsters officials and knew how to play union politics. As Steven Brill observed in his book *The Teamsters* (1978): "Fitzsimmons wouldn't have nominated Jackie for his father's seat on the executive board, nor would the board members have approved him, if he hadn't been Bill's son. But he wouldn't have gotten the job if he had just been Bill's son either."

Immediately on joining the leadership team in Washington, D.C., Presser set out to make a mark for himself at the national level. He alone among the Teamsters' leaders felt that the union should stop ignoring charges of corruption and begin a counterattack, employing public relations techniques as he had done in Ohio. Receiving the executive board's go-ahead, he became the prime mover of the union's national public relations effort. While retaining his Ohio posts and remaining active at the statewide level, by 1977 he was devoting most of his time to the union's national concerns at his Washington office.

Thanks to Presser, a public relations program that was virtually nonexistent was turned into a formidable operation. Beginning in 1976, the union set aside $250,000 each year to sponsor college and professional football games on a national radio network. Its advertisements, heard by over 3,000,000 listeners, described the gains that the Teamsters union had won for its members and stressed the wide variety of occupations that it represented. Billboard space was bought in a number of cities, and just before the inauguration of Jimmy Carter, the Teamsters purchased full-page ads in large city newspapers to congratulate the President-elect and spell out the views of the union. When, in 1977, Presser moved into a huge new public relations center in the Teamsters' Washington headquarters, he was not only vastly expanding the union's public relations effort but also building a power base for himself within the national organization.

In 1980 Presser used his power in the International Brotherhood to spur Teamsters' support of Republican Presidential candidate Ronald Reagan. The Teamsters and the National Maritime Union were the only major unions that endorsed the former California governor. During the campaign, Presser worked to win blue-collar backing for Reagan in the crucial Midwestern states and helped to raise funds for the Republican Presidential drive. As a reward for his efforts, Presser was appointed in December 1980 as senior labor adviser to President-elect Reagan's economic affairs transition group, and in January 1981 he was the labor cochairman at the Reagan inauguration.

The publicity that Presser received through his association with Reagan drew the attention of the media to past charges against the Teamsters' leader relating to his alleged mob connections and other matters. It was noted that in 1978 the Labor Department filed a civil suit against Presser and eighteen other trustees of the Teamsters Central States Pension Fund for allegedly making imprudent loans at low interest rates to dubious enterprises. According to the testimony of a New Jersey police detective in December 1980, Presser was alleged by a mobster to have arranged loans to Mafia figures from the Teamsters Central States Pension Fund. Furthermore, according to press reports, at the trial of the West Coast Teamsters' leader Michael Rudy Tham in the spring of 1980 the former Mafia hitman James ("Jimmy the Weasel") Fratianno quoted Presser as having told him: "I don't do nothing unless Blackie tells me." Law enforcement officials identified "Blackie" as James Licavoli, leader of the Cleveland Mafia.

On December 16, 1980 Presser held a press conference in Cleveland to deny connections with organized crime. As quoted by Edward T. Pound in the New York *Times* (December 17, 1980), he asserted: "I have never been in front of any organized crime jury. I've never been indicted. I've never been subpoenaed to appear in front of a grand jury on organized crime. I've never been convicted of a crime." Nevertheless, allegations of questionable dealings on Presser's part persisted. According to a report in the Cleveland *Plain Dealer* (August 23, 1981), a consultant to a public relations firm that did business with the Teamsters accused Presser, in a sworn deposition, of taking kickbacks from the firm during the 1970's. But in October 1982 the Justice Department ended a probe of the matter without preferring charges, and the chief of the Organized Crime Division declared that "the Department of Justice considers this matter closed."

"To become president of the Teamsters Union has been the dream of Jackie Presser's life," Murray Kempton wrote in a column that appeared in *Newsday* (April 24, 1983). Presser explained his ambition in a 1980 interview for the Ohio Historical Society, reported by the New York *Times* (April 22, 1983): "Yes, my hunger in the beginning was for what my father had achieved in his lifetime, and I felt I could fill those shoes." But, he added, "the time comes when you suddenly find those shoes are really too tight for you."

Presser's opportunity came in April 1983, when Teamsters president Roy L. Williams resigned all of his union posts as a condition for remaining free while appealing his recent conviction on federal charges of fraud and bribery. When the Brotherhood's seventeen-member executive board met later that month in Scottsdale, Arizona to choose a replacement for the remaining three years of Williams' term, Presser's only rival was Ray Schoessling, the Teamsters' seventy-six-year-old secretary-treasurer, who had the advantage of a career free from any suggestion of wrongdoing. Presser was at the time again subjected to allegations of impropriety when the FBI launched an investigation of possible payroll padding in his home local, 507.

On the other hand, Presser held a number of strong cards in his presidential bid. His national Teamsters public relations operation gave him a power base, and so did the 120,000-member Ohio Conference of Teamsters, of which he had become president after his father's death in 1981. Furthermore, since Presser was the only international vice-president who had backed Williams' successful 1981 bid to succeed Fitzsimmons as president, Williams may have cleared the way for Presser. Finally, the executive board felt that Presser's aggressive style of leadership was just what the union needed, since the International's membership had declined from some 2,300,000 a few years before to about 1,800,000 in 1983. A dissenting view was voiced by Ken Paff, a leader of the Detroit-based Teamsters for a Democratic Union, who charged Presser with being "soft on employers" and called him the "worst possible choice," maintaining that he could never win a rank-and-file election for president.

After a hard-fought battle waged behind closed doors, the executive board unanimously selected Presser as president of the International Brotherhood of Teamsters on April 21, 1983. Immediately after taking his oath of office, he displayed a lively, media-conscious style that sharply distinguished him from his publicity-shy predecessors. Appearing before television cameras, Presser denied any personal wrongdoing, blamed the Teamsters' poor image partly on biased media coverage, promised that he would be accessible and would run an "open, honest administration," and called upon the press to give him a "fair shake."

Over the next few weeks, Presser revealed his plans for the Teamsters and his views on issues pertinent to the union. He declared his intention to bring the Teamsters into what he called the "new America" by organizing workers in the growing public sector, white-collar, and high-technology areas. Presser also asserted that the union would intensify its effort to repeal 1980 trucking deregulation legislation that, by intensifying competition in the trucking industry, had forced the Teamsters to make wage concessions. At a news conference in Washington on June 8, 1983, Presser praised the Reagan Administration's economic policies and pledged his union's continued support for the President. At that time he also reported on an inconclusive meeting with AFL-CIO president Lane Kirkland about the possibility of Teamsters reaffiliation with the federation despite differences over Reagonomics and other issues.

That same month, Presser broke precedent by testifying voluntarily before a Congressional committee, which no previous Teamsters leader had done. Addressing the Senate Labor Committee, he expressed a wish to end "the adversarial relationship" between the union and Congress. He also softened the Teamsters' opposition to Administration-backed antiracketeering legislation requiring convicted union officials to step down immediately rather than remain in office during the appeals process. While accepting the measure's basic principle, Presser said that his objection to the bill lay in its singling out of labor leaders for special treatment. The Labor Committee chairman, Senator Orrin G. Hatch of Utah, lauded Presser's voluntary testimony as a "marked departure" from past Teamsters practice and described his position on the antiracketeering bill as a "dramatic turnaround."

By the fall of 1983 Presser appeared to be in serious difficulties. In September, his recommendation for revision of the National Master Freight Agreement to permit cuts in pay and benefits for newly hired or laid-off and rehired truck drivers, as a means of alleviating unemployment, was soundly defeated by a vote of 94,086 to 13,082. Later that month, his uncle, Allen Friedman, was convicted in connection with the alleged payroll padding in Local 507 and was reportedly prepared to incriminate him. Presser's efforts to draw members of other unions into the Teamsters organization brought him increasingly under fire. Meanwhile, Ken Paff's Teamsters for a Democratic Union appeared to be growing in influence.

Presser's annual salary as Teamsters president is $225,000. In 1982 his various national, state, and local union posts netted him an income estimated at $350,000. Since he planned to keep all of his jobs except the international vice-presidency and perhaps one of his Ohio posts, he was expected to earn over $500,000 in union salaries in 1983. In his interview with Kathy Sawyer of the Washington *Post*, Presser justified his huge income. "I have as much responsibility as the top executive officers of corporations," he said. "Yes, I make big money. But I do big jobs."

A self-described millionaire, Presser has made most of his money from business ventures rather than from his union posts. Before obtaining his international vice-presidency in 1976, he had built a theatre-nightclub in Cleveland featuring Las Vegas-style entertainment, and he has been involved in liquor store and real estate enterprises, some of which have been alleged to involve conflicts of interest or dealings with organized crime.

Separated from his wife, Jackie Presser has a son, Gary, a vice-president of Teamsters Local 507, and a daughter, who was crippled in an automobile accident. Concerned about his image, Presser, who is five feet eight inches tall, once weighed 300 pounds but lost 100 pounds through a stringent diet in 1976, though he still enjoys gourmet dining. Formerly favoring black shirts and white ties, he now prefers to wear conservative business suits. Presser's hobby is golf, a sport at which he reportedly excels.

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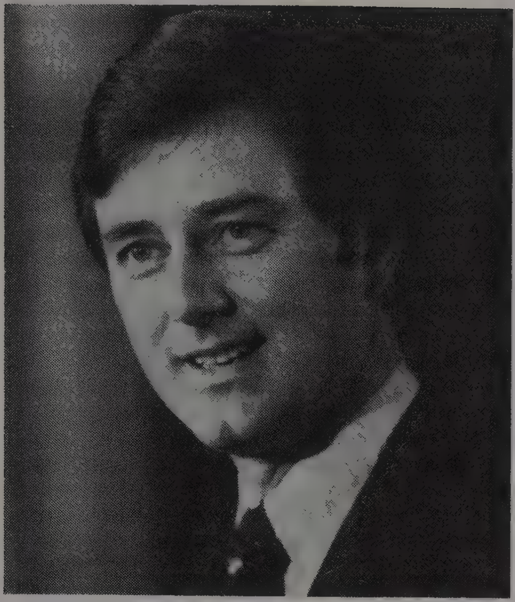

Pressler, Larry

Mar. 29, 1942– United States Senator from South Dakota. Address: 411 Russell Senate Office Bldg., Washington, D.C. 20510

The political career of Senator Larry Pressler of South Dakota has been marked by a series of notable electoral successes. In 1974, a year in which the Watergate scandal devastated Republicans at the polls, he was one of only four G.O.P. candidates to oust incumbent Democratic United States Representatives. Two years later, he won reelection by a record majority, and in 1978 he easily won a race for the United States Senate. The personable Pressler's great popularity in his state may be attributed to his diligent efforts to keep in touch with his constituents, his espousal of Congressional reform, and his moderate, independent brand of Republicanism.

Larry Pressler was born on March 29, 1942 in Humboldt, South Dakota. The son of Antone Lewis and Loretta Genevieve (Claussen) Pressler, he grew up on his parents' farm just outside of Humboldt, some twenty miles west of Sioux Falls. While in school he worked as a hired hand on a nearby dairy farm. In 1961 he was one of four All-American 4-H Club delegates to the Agricultural Fair in Cairo, Egypt, and in 1962 he won the National 4-H Citizenship Award and the Report to the President 4-H Award. Precociously interested in politics, he served as a student aide to Francis Case, the Republican Senator of South Dakota. At the University of South Dakota, Pressler was elected president of the student body, even though, unlike most of the "big men on campus," he was not a member of a social fraternity. In 1964 he obtained his B.A. degree, with membership in Phi Beta Kappa.

A Rhodes scholar, Pressler obtained a diploma but not a degree from Oxford University in England because he had to end his studies there prematurely after eighteen months to serve in the United States Army from 1966 to 1968 as a staff officer in Vietnam. Discharged with the rank of first lieutenant, he then attended Harvard University's John F. Kennedy School of Government and the Harvard Law School, receiving both an M.A. and a J.D. degree in 1971. From 1971 to 1974 Pressler was employed in the office of the legal adviser to the Secretary of State, serving for a time as a legal aide to Henry Kissinger and working on the General Agreement on Tariffs and Trade.

In 1974 Pressler returned to South Dakota to make his bid for a seat in the House of Representatives from the First District in the eastern part of the state, which was under Democratic control. Although he was virtually a political unknown and the state's Republican leaders urged him not to run, he entered the party's June primary against two established Republicans. Presenting himself as a maverick, Pressler declared in April that he would vote for the impeachment of President Richard M. Nixon for his role in the Watergate affair. He easily won the primary with 51 percent of the vote.

After his nomination as the Republican candidate, Pressler faced the incumbent Democrat, Frank E. Denholm, in the general election. Believing that Denholm was unbeatable, the Republican Congressional campaign committee turned down Pressler's requests for financial help, but he managed to raise about $35,000, most of which went for advertising on television and other media. Pressler's campaign dispensed with billboards or bumper stickers, relied on volunteers, and used the living room in the farmhouse of Pressler's parents as its headquarters.

As he had done in the primary campaign, Pressler turned his lack of official backing to his advantage by offering himself as a fresh and independent-minded candidate. He refused campaign contributions from special interests and promised to work for Congressional reform, frequently citing his agreement with John Gardner's Common Cause on such issues. On many subjects Pressler adopted positions similar to those of liberal Democratic Senator George S. McGovern, who was running for reelection in South Dakota that year. Calling on the Republican party to become the party of reform, he urged stronger controls on the economy, a $17-billion cut in defense spending, troop reductions in Europe, the scrapping of the controversial B-1 bomber, and an end to the manufacture of nuclear weapons.

Although he said a few days after the election that he had run an "idealistic" campaign because he "really didn't expect to win," Pressler's platform enhanced his popularity. He built a grassroots organization staffed by young volunteers and received votes from many McGovern backers. He also worked hard, driving around the state for months, determined to shake at least 500 hands a day. On election day, November 5, 1974, Pressler upset Denholm by a substantial margin, taking 55 percent of the vote. His victory was remarkable in the face of the great Democratic landslide in that Watergate-dominated year, when only three other Republicans in addition to Pressler defeated incumbent House Democrats.

In the House of Representatives, from 1975 through 1978, Pressler more often than not voted with that body's Republican–Southern Democratic conservative coalition on key issues, according to the *Congressional Quarterly Almanac.* In the Ninety-fourth Congress, in 1975–76, for example, he voted against federal funding of abortions and against the establishment of a consumer protection agency while backing a delay in implementation of auto pollution standards. In the Ninety-fifth Congress, in 1977–78, Pressler opposed bills to facilitate union organizing and expand union picketing rights at construction sites, but supported the deregulation of natural gas prices and the Kemp-Roth proposal for reducing income taxes by one-third over a three-year period.

But in keeping with his campaign pledge of independence, Pressler often opposed the Republican consensus on key issues. In 1975 he voted to kill appropriations for construction of the B-1 bomber and to uphold legislation restricting strip mining over a veto by President Gerald R. Ford. The following year Pressler backed a cut in military aid for South Korea, and in 1977 he supported a measure to reduce defense spending. In 1978 Pressler voted to extend the time allowed for states to ratify the Equal Rights Amendment and against permitting states to rescind ratification.

In an effort to implement his promise to seek Congressional reform, Pressler filed a suit in a Federal District Court in 1975 against legislation granting Congressmen automatic cost-of-living pay increases, but he was not successful. Convinced that members of Congress should have to go on record on the politically sensitive issue of salary increases, he tried to force roll call votes in the House on all pay hikes, and in 1977 he announced that he would donate his pay increase for that year to South Dakota senior citizens programs. Pressler criticized the practice of some Congressmen of collecting donations without public accounting of their use and treating them as personal income. In 1975 he announced that he would establish a "constituent service fund" for which he would accept only contributions up to $100 and provide a complete public accounting. He also argued for the elimination of special interest campaign contributions in federal elections, asserting that only individual contributions of up to $1,000 should be permitted.

Already popular in his district because of his independent voting record and his efforts for Congressional reform, Pressler further enhanced his reputation by keeping in close touch with his constituents. He returned to South Dakota weekly, talking to farmers, coal miners, gas station attendants, and other ordinary citizens, and capturing media attention by performing menial work alongside his constituents and by issuing a large number of press releases. But although some Washington observers and members of Congress contended that Pressler was more interested in publicity than in legislation, his constituents had a more favorable opinion of him, as evidenced by the fact that in 1976 he won the Republican primary unopposed and was reelected with 80 percent of the vote, a record majority for South Dakota.

When South Dakota's Democratic Senator James Abourezk announced in January 1977 that he would not run for reelection in 1978, Pressler became the immediate favorite to succeed him. In fact, some observers felt that Abourezk retired because he realized that the popular Pressler would challenge him and could easily win. In the 1978 Senatorial race, Pressler won the Republican primary with 74 percent of the vote and defeated the former Mayor of Rapid City, South Dakota, Don Barnett with 67 percent in the November general election. According to the *Almanac of American Politics* (1980), his victory represented "more a personal than a partisan triumph."

Pressler took his Senate seat at the opening of the Ninety-sixth Congress in January 1979. He was assigned to the Committee on Commerce, Science, and Transportation and its subcommittees on aviation, communications, and surface transportation; the Committee on Environment and Public Works and its subcommittees on water resources, transportation, and resources protection; and the Select Committee on Small Business. In the Ninety-seventh Congess, he became a member of the Foreign Relations Committee and of its subcommittees on European affairs and on Near Eastern and South Asian affairs, and he was named chairman of its subcommittee on arms control, oceans, international operations, and environment. Remaining with the Commerce Committee, he became chairman of its subcommittee on business, trade, and tourism, and he was appointed a member of the Special Committee on Aging. Pressler also served as secretary to the United States delegation to the Interparliamentary Union for the Ninety-seventh Congress.

After barely eight months in the Senate, Pressler announced his candidacy for the Republican nomination for the Presidency of the United States at a press conference on September 25, 1979. Only thirty-seven at the time, he was quoted by Arthur Siddon of the Chicago *Tribune* (September 27, 1979) as saying at the press conference that "we should consider electing persons in the prime of their lives rather than electing someone in the twilight of his or her career." A self-styled moderate conservative, Pressler said that Republican primaries focused too much on philosophy and too little on concrete solutions to specific problems. He indicated his intention to concentrate on, among other things, the development of such alternative energy sources as "gasohol," incentives to small businessmen and farmers, and a more generous treatment of the elderly and veterans. Pressler also emphasized his belief that the United States should curtail its world role. In an interview in the *Christian Science Monitor* (December 12, 1979), he stressed the strength of nationalism, especially in the nations of the Third World. "I take a very limited view of our ability to influence certain countries," he said. "For the next ten or twenty years we should have a very limited role militarily abroad and a more limited role in foreign aid." Pressler also contended that the Republican party was "too oriented toward big business."

Encountering unaccustomed difficulty in attracting media attention and finding himself unable to raise substantial funds, Pressler withdrew from the Presidential race on January 8, 1980. But as Stephen Chapman had observed in the *New Republic* (October 20, 1979), "even a losing race will boost his career. If nothing else, it will guarantee that Pressler's name will be one of those mentioned as a prospect in 1984 or 1988."

Pressler was once again in the headlines when it was revealed that he had been a target of the FBI's undercover "sting" operation known as Abscam. On February 3, 1980 federal law enforcement officials pointed out that Pressler was the only member of Congress among those approached to have rebuffed bribery overtures from FBI agents posing as Arabs seeking special legislative favors. On February 4, 1980 Pressler held a press conference at which he recalled being brought to a meeting with two ostensible Arabs in November 1979. He said that at the meeting, which was secretly videotaped by the FBI, the "Arabs" suggested that they could raise large sums of money for his campaign if he introduced private bills admitting Middle Eastern friends of theirs into the country. Apparently, the South Dakota Senator had been targeted by the FBI because of his presumed need for Presidential campaign funds. Pressler said that he left the meeting after telling the agents several times that what they were proposing was illegal. Noting that FBI Director William H. Webster had praised him for his refusal to succumb, Pressler said: "I don't know why he should be proud of a Senator for doing what he's supposed to do."

In March 1980 Pressler endorsed Ronald Reagan for the Republican Presidential nomination, and according to the *Congressional Quarterly Almanac* he backed the Reagan Administration on 61 percent of key Senate roll call votes in 1981 and on 70 percent of such votes in 1982, while opposing it on only 24 percent of key votes in each of those years. But Pressler differed with the Administration on some major foreign policy and military issues, and those differences were particularly significant when he became a member of the Senate Foreign Relations Committee in 1981.

During his early months on the committee, Pressler spoke out against United States involvement in El Salvador and opposed the President's nominee for assistant secretary of state for human rights, Ernest W. Lefever, as unqualified for the post. Consistent with his opposition to what he considered excessive foreign aid, Pressler was the only Republican on the Foreign Relations Committee to vote against an Administration proposal in 1981 to sell forty F-16 warplanes to Pakistan. In the same year, Pressler was among seven Senate Republicans cosponsoring a resolution that opposed the sale to Saudi Arabia of five Airborne Warning and Control System (AWACS) radar planes. But before the Foreign Relations panel voted on the proposal, Pressler switched his position because of a promise by President Reagan to offer Israel radar-jamming equipment to counter the AWACS planes.

As chairman of the Foreign Relations Committee's arms control subcommittee, Pressler developed a strong commitment to nuclear weapons control that sometimes placed him in conflict with the Reagan Administration. His 1982 amendment to the budget authorization for the Arms Control and Disarmament Agency (ACDA) added consideration of antisatellite weaponry to the agency's agenda. In an article in the New York *Times* (January 13, 1983), Pressler chided the Administration for its reluctance to resume negotiations with the Soviet Union, dormant since 1979, on control of antisatellite weapons. He explained the White House's position as being based on the expectation that the United States would soon surpass the Soviets in such weaponry but noted that the original purpose of the American antisatellite weapons program was to encourage negotiations. In February 1983 he was one of two Republicans on the Foreign Relations Committee to vote against Kenneth Adelman, President Reagan's nominee to head the ACDA. Pressler was motivated in part by Adelman's refusal to support the immediate resumption of talks with the U.S.S.R. to ban antisatellite weapons.

In January 1982 Pressler brought his arms control subcommittee to Los Angeles, San Francisco, and Sioux Falls to gauge public sentiment on weapons control issues. He concluded that there was "strong grassroots support for a verifiable arms-control agreement with the Soviet Union," and he later expressed his disappointment at what he believed was the Administration's failure to respond adequately to that mandate. In July 1982 he indicated his displeasure with President Reagan's decision not to pursue negotiations for a comprehensive nuclear test ban treaty until the Soviets accepted stricter verification measures. Also, Pressler felt that the Administration was not moving quickly enough to develop a feasible negotiating stance on nuclear missile reductions. Therefore, in July 1983 he joined Democrats on the Foreign Relations Committee to form a majority in favor of moving up the date for the panel's consideration of a nuclear weapons freeze proposal opposed by the President. Although Pressler did not support the proposal in its present form, he expressed hope that early committee deliberations on it would spur the White House to speed up arms-control negotiations.

The South Dakota Senator also worked to protect the interests of his predominantly rural state. He opposed President Jimmy Carter's embargo on grain sales to the U.S.S.R. in 1979, following that nation's invasion of Afghanistan. In February 1981 he introduced a resolution to require a total trade embargo when an agricultural embargo is in effect. Later that year he secured $30,000,000 in assistance for the Milwaukee Railroad line running through South Dakota. During 1982 Pressler helped to secure adoption by Congress of a $500,000,000 appropriation for the Agricultural Export Credit Revolving Fund and cosponsored legislation authorizing funding and guidelines for rural weather service stations, as well as funding for public broadcasting services with special consideration for rural areas. Pressler has led United States agricultural trade delegations to the Soviet Union and China.

Larry Pressler's good looks, social graces, and conversational skills helped to make him one of Washington's most eligible bachelors for several years. That eligibility ended on July 23, 1982, when he married Harriet Dent, an employee of the Robert Keith Gray public relations group in the nation's capital. The couple maintains homes both in Washington and in Humboldt, South Dakota, where they operate farmland. Pressler's recreations include roller skating and tennis. He is a Roman Catholic and belongs to the Veterans of Foreign Wars, the American Legion, the Congressional Rural Caucus, and the Western Coalition of Senators.

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Ride, Sally K(risten)

May 26, 1951- Astronaut; astrophysicist. Address: b. Lyndon B. Johnson Space Center, National Aeronautics and Space Administration, Houston, Tex., 77058

On June 18, 1983, twenty-two years after the United States sent up its first manned space capsule, thirty-two-year-old Dr. Sally K. Ride, a mission specialist on the seventh flight of the space shuttle, became the first American woman to fly in space. (Two Soviet female cosmonauts, Valentina Tereshkova and Svetlana Savitskaya, preceded her, in 1963 and 1982, respectively.) Although Dr. Ride, who joined the astronaut corps in 1978, has repeatedly insisted that she did not enter the space program "to become a historic figure or a symbol of progress for women," her achievements as an astronaut and astrophysicist and her unshakeable self-confidence and composure have made her, virtually overnight, one of the most famous and respected women in the country and a role model for thousands of girls the world over.

Sally Kristen Ride was born in suburban Encino, California, on May 26, 1951, the older of the two daughters of Dale B. Ride, a professor of political science at Santa Monica Community College, and his wife, Joyce, who recently began work as a volunteer counselor at a nearby women's correctional institution. Her sister, Karen Ride Scott, is a Presbyterian minister. The Rides' attitude toward child rearing might best be described as one of benevolent encouragement. "We just let them develop normally," Dale B. Ride said, as quoted in *Newsweek* (June 13, 1983). "We might have encouraged, but mostly we just let them explore." About the only pressure the Rides put on the girls was to study hard and do their best.

A born athlete, Sally Ride spent most of her free time playing baseball and football with the neighborhood boys. She was invariably the first—and often the only—girl to be chosen for their rough-and-tumble corner-lot games. At the suggestion of her mother, who thought her daughter should take up a less hazardous sport, Miss Ride began playing tennis when she was about ten. Under the instruction of Alice Marble, a four-time United States Open women's singles champion, she progressed quickly. Within a few years, she was a regular on the junior tennis circut and proficient enough to rank eighteenth nationally. Her tennis prowess won her a partial scholarship to Westlake School for Girls, a private prep school in Los Angeles. There, in her junior year, she encountered science in the person of Dr. Elizabeth Mommaerts, the physiology instructor, who was, in Miss Ride's eyes, "logic personified." Formerly an indifferent student, she found in science a focus for her imagination.

For the next few years, science and tennis competed for Sally Ride's time and attention. After graduating from Westlake in 1968, she enrolled at Swarthmore College in Pennsylvania as a physics major, but she dropped out after three semesters to work on her game full-time. For three months she practised daily for several hours at a stretch. Between sessions on the tennis court, she sandwiched in a physics course at the University of California at Los Angeles. Against the advice of former Wimbledon champion Billie Jean King, with whom she once played in a doubles match, Miss Ride eventually gave up all thoughts of a professional tennis career. According to her mother, she stopped playing tennis "because she couldn't make the ball go just where she wanted it to."

Returning to college in 1970, Sally Ride entered Stanford University, where she took a double major in physics and English literature. Her special field of literary study was Shakespeare. "I really had fun reading Shakespeare plays and writing papers on them," she told Susan Okie in an interview for a three-part Washington *Post* (May 7, 1983) profile. "It's kind of like doing puzzles. You had to figure out what he was trying to say and find all the little clues inside the play that you were right." On receiving her B.S. and B.A. degrees in 1973, she considered continuing her interest in Shakespeare in graduate school, but she eventually settled on astrophysics. Her graduate work at Stanford included research in X-ray astronomy and free-electron lasers. For her doctoral dissertation, however, she investigated the theoretical behavior of free electrons in a magnetic field.

While completing work on her dissertation, Miss Ride began scouting around for a job in research physics. One day she happened to read in the campus newspaper an announcement that the National Aeronautics and Space Administration was looking for young scientists to serve as "mission specialists" on future space flights. The qualifications described her exactly, and, acting on impulse, she immediately applied—along with more than 8,-000 others, some 1,000 of them women. "I don't know why I wanted to do it . . . ," she said later, in an interview for the Chicago *Tribune* (April 24, 1983). "I never had any burning ambition to be in the space program. . . . I never even thought about how they recruited astronauts. When I saw them on TV they all seemed to be Navy or Air Force test pilots. I suppose I just took it for granted that it was pretty much a closed club."

NASA's decision to accept women into the astronaut corps was a direct result of the development of the multibillion-dollar space-shuttle program. Its projects depend for their success and economic viability as much—if not more—on the skills of the scientists and technicians who monitor the shuttle craft's sophisticated, computerized equipment and conduct and interpret the complex scientific experiments of its paying customers as on the expertise of the pilots. Faced with the problem of finding qualified scientists willing to work for salaries that are considerably lower than those of scientists employed by the private sector and, perhaps more important, willing to forgo research in their special areas of interest, NASA lifted the ban on women, a holdover from the days of Project Mercury (the NASA program that put the United States back into the space race in 1961), which was from the first restricted to military tests pilots, an all-male group.

To her surprise, Miss Ride survived NASA's preliminary winnowing process to become one of 208 finalists. In October 1977 she was flown to the Lyndon B. Johnson Space Center outside Houston, Texas for psychiatric evaluation, physical fitness tests, and an exhaustive personal interview with the astronaut selection committee. Three months later, Sally Ride was an astronaut. She has attributed her selection to her "good educational background" and to her ability to "learn new things readily." Among the thirty-five members of the astronaut class of 1978 were five other women: a surgeon, a physician, a physicist, a biochemist, a geologist, and an electrical engineer. Two more women joined the corps in 1980.

Shortly after taking her Ph.D. degree in 1978, Dr. Ride reported to the Johnson Space Center to begin the intensive training required of all mission specialists. First-year training included instruction in parachute jumping and in the techniques of water survival (should the shuttle be forced to ditch in the ocean), acclimatization to increased g force—the gravitational pull felt during acceleration—and to weightlessness, and courses in radio communication and navigation. Dr. Ride also learned to fly a jet, an experience she enjoyed so much that she eventually qualified for a pilot's license. In preparation for their upcoming shuttle flights, the new recruits logged hundreds of hours of practice time in a facsimile spacecraft, known as the "simulator," and helped to develop the shuttle's equipment. Dr. Ride was assigned to the team entrusted with the design of a remote mechanical manipulator arm to be used in the deployment and retrieval of satellites and other space payloads. During the second and third shuttle missions, in November 1981 and March 1982, respectively, she served as "capcom," or capsule communicator—the astronaut who relays instructions from the flight director to the spacecraft crew.

In the spring of 1982, Navy Captain Robert L. Crippen, the commander of the seventh scheduled shuttle mission, on which the robot arm was to be tested in space for the first time, personally chose Sally Ride for his crew. In addition to serving as mission specialist, Dr. Ride was to act as flight engineer, assisting the commander and the shuttle pilot during ascent, reentry, and landing. According to George W.S. Abbey, NASA's director of flight operations, Sally Ride was an ideal choice for the space shuttle crew because she had demonstrated an unusual flair for solving difficult engineering problems and because she was a "team player." As he explained to a reporter for the Chicago *Tribune*

(April 24, 1983), "Sally Ride is smart in a very special way. You get people who can sit in the lab and think like an Einstein, but they can't do anything with it. Sally can get everything she knows together and bring it to bear where you need it."

The announcement of Dr. Ride's appointment to the shuttle crew touched off an avalanche of requests for interviews from the press around the world. Although she recognized that her selection carried enormous symbolic weight, Dr. Ride downplayed her achievement. "I didn't come into the space program to be the first woman in space," she said, as quoted in *Time* magazine (June 13, 1983). "I came in to get a chance to fly as soon as I could." Her usual response to the unwelcome instant celebrity was to "flip the switch marked 'oblivious,'" as she put it. At the crew's first joint public news conference, in mid-May 1982, she deftly fielded chauvinistic questions about her emotional stability and her suitability for the mission. At one point, a visibly annoyed Commander Crippen told one journalist, as reported in *Maclean's* magazine (June 27, 1983), "She is flying with us because she is the very best person for the job. There is no man I would rather have in her place."

Shortly after they were assigned to the seventh shuttle mission, the four original members of *Challenger*'s crew—Crippen, Dr. Ride, Navy Commander Frederick H. Hauck, the pilot, and Air Force Lieutenant Colonel John M. Fabian, a mission specialist—began intensive training. They were joined a few months later by a third mission specialist, Dr. Norman E. Thagard, a physician. They rehearsed the flight over and over in the simulator, sometimes for as many as fifty-six hours straight, trying to anticipate accidents and systems failures and to spot and correct design problems. The only modifications made to the spacecraft in order to accommodate Dr. Ride and future women astronauts were an increase in the adjustability of the seats, the addition of a curtain across the toilet chamber, and a change in the shape of the vacuum toilet.

The space shuttle *Challenger* lifted off on schedule at Cape Canaveral, Florida, at 7:33 A.M. (EST) on June 18, 1983, before several hundred thousand enthusiastic spectators, many of them wearing T-shirts emblazoned with the message "Ride, Sally Ride." Some 1,600 journalists were on hand, as well as about 1,000 invited guests, including Margaret M. Heckler, the Secretary of Health and Human Services, Elizabeth Hanford Dole, the Secretary of Transportation, Beverly Sills, the artistic director of the New York City Opera, Jane Fonda, the actress and political activist, feminist Gloria Steinem, Phyllis Schlafly, the ultraconservative opponent of feminist goals, and several former astronauts, among them Edwin E. ("Buzz") Aldrin, who piloted the lunar module *Eagle* in the first manned landing on the moon, in 1969.

Once *Challenger* was safely in earth orbit, Dr. Ride's designated tasks were to deploy two communications satellites, conduct trials of the mechanical arm, perform or monitor about forty scientific experiments, and repair malfunctioning equipment. On the first day of the six-day flight, she and Fabian launched Anik-C, a Canadian communications satellite that will route television, telex, and telephone signals throughout North America. The Indonesian communications satellite Palapa B, which will provide telephone service to 1,000,000 people in Southeast Asia, was successfully deployed the following day. Turning their attention to the scientific experiments, the mission specialists carried out several tests designed by NASA researchers to determine the feasibility of performing certain industrial manufacturing processes, such as making superfine alloys, growing crystals, and producing pharmaceuticals, in zero gravity. They also supervised a number of so-called "getaway special" experiments devised by academic and research institutions, corporations, and private citizens, among them projects investigating the effects of prolonged weightlessness on the social structure of a colony of carpenter ants and the germination processes of sunflower seeds.

Dr. Ride's most important task, however, was the deployment and recapture with the computerized, fifty-foot mechanical arm of the Shuttle Pallet Satellite (SPAS), a self-contained, 3,300-pound space laboratory built by West Germany. At issue was the ability of the shuttle to retrieve malfunctioning satellites, make onboard repairs, and return them to orbit. The test was an unqualified success. On the fifth day of the flight, Fabian plucked the SPAS from the *Challenger*'s payload bay and dropped it overboard into orbit. Crippen and Hauck then maneuvered the spacecraft around the free-floating SPAS, while Fabian and Dr. Ride took turns snaring and releasing the satellite with the remote arm. Finally, Dr. Ride snagged the SPAS and stowed it away in the cargo hold. All in all, the mission accomplished 96 percent of its objectives.

Challenger was scheduled to land on June 24 on the new landing strip at the John F. Kennedy Space Center, where a large crowd had gathered to greet it, but inclement weather conditions at Cape Canaveral forced a landing at Edwards Air Force Base in the Mojave Desert in southern California. In a post-flight press conference, a jubilant Sally Ride told reporters, "The thing that I'll remember most about the flight is that it was fun. In fact, I'm sure it was the most fun that I'll ever have in my life." Throughout the week of ceremonies, receptions, and press conferences that followed the *Challenger*'s return, Dr. Ride was the focus of attention, although she pointedly refused all invitations that did not include her fellow crew members, and NASA officials were besieged with requests from entrepreneurs for licenses to sell posters and other merchandise bearing Dr. Ride's name and image; all such requests were turned down.

Following three weeks of debriefings, Dr. Ride was given a new assignment. For the time being, she will act as a liaison officer between NASA and private defense contractors and aerospace companies seeking to purchase space aboard the shuttle, but her ambition is to be chosen for a second mission. "I came into this because I wanted to fly in space," she said, as quoted in *People* (June 20, 1983). "My intention after the flight is to come back to the astronaut office and get back in line and try and fly again. I'd like to do it as many times as NASA will let me."

Sally Ride, who stands five feet five inches tall and weighs a trim 115 pounds, has cool blue eyes and curly, shoulder-length dark brown hair. To keep fit, she runs four or five miles a day and works out with weights in the astronauts' gymnasium at the Johnson Space Center. On her free days she often relaxes by flying a small Grumman Tiger aircraft. She prefers to dress casually, usually in shirts and slacks, and she has been described by her coworkers at NASA as "lighthearted," "uncomplicated," and "very easy to be with." Reporters have found her to be friendly, though somewhat laconic and guarded in interviews. In July 1982 Dr. Ride married Steven A. Hawley, an astronomer and fellow astronaut who is scheduled for the twelfth shuttle mission. They live in a spacious, three-bedroom house in Clear Lake City, near a suburb of Houston.

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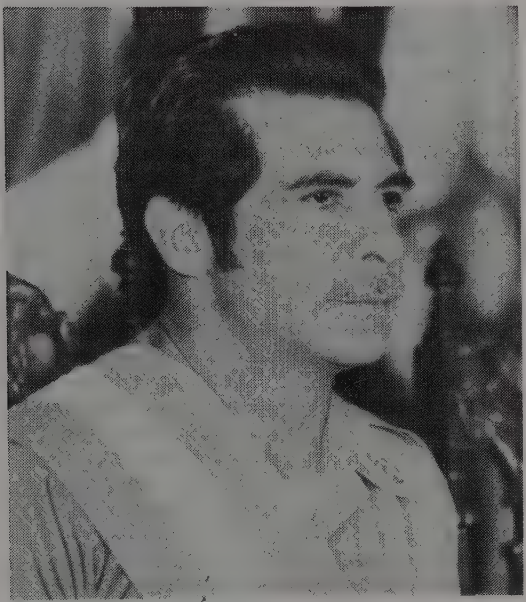

Rios Montt, José Efrain

June 16, 1926- President of Guatemala. Address: b. Palacio National, Zona 1, Guatemala City, Guatemala

BULLETIN: The Guatemalan army high command deposed President Ríos Montt and placed him under house arrest on August 8, 1983. Citing the "abuse" of governmental power by "religious fanatics" as the reason for the coup, the high command reaffirmed its commitment to eradicating "the virus of Marxism-Leninism." Ríos Montt was succeeded by his Defense Minister, Brigadier General Oscar Humberto Mejia, who pledged himself to the pursuit of electoral democracy.

Regarding Guatemala as the "big domino" and the "linchpin" in its anti-Communist Central American strategy, the Reagan Administration has ended the five-year embargo on military and economic aid to that country on the ground that its abysmal human-rights record has improved under the Presidency of José Efraín Ríos Montt. That assertion is questioned by Amnesty International and other monitors of the toll of suffering and death taken by Ríos Montt's war against *subversivos*, but no one denies that the man himself is a paragon of incorruptibility in comparison with his predecessors. A "born-again" convert to charismatic Protestantism in a country that still predominantly adheres to the Roman Catholic faith of the Spanish conquistadors, and a brigadier general in the Guatemalan army, Ríos Montt was army chief of staff until he fell from favor with the high command. Deprived of legitimate accession to the Presidency in the rigged election of 1974, he was handed power by the junior army and air force officers who staged a bloodless coup in March 1982. Ríos Montt's counterinsurgency is coupled with a vigorous populism, a "win the people" program described by one American official in Central America as the course the United States "spent two years and several million dollars trying to get the Salvadorans to try."

José Efraín Ríos Montt was born on June 16, 1926 in Huehuetenango, Guatemala, the son of Consuelo Montt and Hermóngenes Ríos Castillo. Like the great majority of Guatemalan Ladinos—mestizos and assimilated Indians—he was raised a Roman Catholic. His brother, Mario, is the Catholic bishop of Escuintla, Guatemala.

Ríos Montt joined the army when he was seventeen. Following his graduation from the Escuela Politécnica, in 1950, he studied at the United States military school at Fort Gulick, Panama Canal Zone, and he later had further training abroad, at Fort Bragg, North Carolina and in the Italian Army War School. During his rise in rank to brigadier general his most constant assignment was teaching at the Escuela Politécnica, where his integrity and belief in discipline won him the following of students, later young officers, that would ultimately carry him into political office.

Ríos Montt's early years in the military coincided with a period of reform in Guatemalan politics following prolonged repressive dictatorships, the last of which was that of General Jorge Ubico, from 1931 to 1944. Ubico was deposed by the "October Revolutionaries," an alliance of liberals, students, and military dissidents led by Juan José Arevalo. The reform movement begun by President Arevalo and accelerated by his successor, Jácobo Arbenz Guzmán, was cut short in 1954, when a CIA-backed invasion by Guatemalan exiles overthrew the government of the duly elected Arbenz Guzmán. The latter had antagonized the United Fruit Company by his legal efforts to expropriate land holdings from foreigners, and in retaliation the American government had cut off military aid to Guatemala. The Central Intelligence Agency was sent in when Arbenz Guzmán turned to the Soviet bloc for military assistance. As Robert E. White, an American foreign service officer in Latin America for twenty-five years, pointed out in the New York *Times Magazine* (July 18, 1982), "In overthrowing Arbenz, the Eisenhower Administration, in effect, announced to all of Latin America that we were forsaking the Good Neighbor policy of Franklin D. Roosevelt, founded on respect for the sovereignty and juridical equality of the nations of the hemisphere, and were reverting to the Big Stick diplomacy of an earlier era."

The overthrow of President Arbenz Guzmán represented a watershed in United States-Central American relations. The normal approach to political problems changed from diplomatic influence and persuasion to counter-revolutionary abetment, including sophisticated CIA stations, large military missions, and massive police-training programs. According to Robert E. White, that approach insured the rise of an effective guerrilla movement, "for as the corruption and repression increased and United States support of the reactionary forces continued, the moderates gave up hope of finding a Constitutional alternative." To oust dictatorship and end oppression, moderates united with the revolutionaries in El Salvador, Nicaragua—and Guatemala.

In the 1960's two guerrilla organizations, the Rebel Armed Forces and the 13th of November Movement, emerged in Guatemala's rural northwest. With American advisers, the government made a military sweep of the area, killing between 3,000 and 8,000 armed leftists and unarmed *campesinos* and driving the guerrillas into the cities. The rural terrorism was only temporarily displaced, and urban violence was generated. The assassination of Guatemalan political figures became commonplace, and the killing often extended to the foreign diplomatic community. Rightist pseudo-vigilante groups responded in kind, escalating the violence.

Colonel Carlos Araña Osorio, who had directed the military sweep of the northwest countryside in the late 1960's, was elected President in 1970. During his administration political murders and disappearances multiplied as he sought to purge opposition to his far-right policies. Amnesty International, the London-based human rights watchdog organization, estimated that the army and rightist "death squads" killed 20,000 people in the eight years through 1974.

Because his moderately progressive stance made Ríos Montt part of the opposition, the government in July 1973 forced his withdrawal from affairs at home by sending him to Washington, D.C. as director of studies for the Inter-American Defense College, an organization devoted to joint hemispheric military strategy. Ríos Montt remained in Washington until early 1974, when the heads of Guatemala's armed forces let it be known that they would accept Presidential elections scheduled for March 3 of that year if the candidates were drawn from the military. He returned to Guatemala as the nominee of the center-left Christian Democratic Party, which had joined in a National Opposition Front to contend against Araña Osorio's ultra-conservative coalition of the National Liberation Movement and the Democratic Independents. During the campaign, General Kjell Eugenio Laugerud García, former minister of defense and Araña Osorio's hand-picked candidate—under the Guatemalan constitution, a President cannot succeed himself—accused Ríos Montt, who ran on a platform of social programs and land redistribution, of "representing communism." On March 4, 1974, the day following the election, Ríos Montt claimed a plurality of 49 percent of the 700,000 votes cast, a claim supported by many impartial observers, both Guatemalan and foreign. After an unexplained delay of two days, however, the government-controlled Electoral Commission declared that Laugerud García had out-tallied Ríos Montt 41.1 to 31.1 percent.

In accordance with Guatemalan Constitutional procedure, when no Presidential candidate receives a majority of the vote the election passes to the unicameral Congress, which is expected, theoretically, to ratify the holder of the popular plurality. It declared Laugerud García President on March 12, 1974. In the tumultuous days that followed, the National Confederation of Workers voiced support for Ríos Montt; protests were mounted, in which 100 demonstrators were arrested; and outraged students at San Carlos University in Guatemala City asked for weapons. Fearing a national bloodbath, Ríos Montt pleaded for restraint. Bowing to the rigged election results but refusing to resign from the army, he returned to military duty on March 15. After two of his children were kidnapped and attempts were made on his brother's life, he again accepted a post outside Guatemala, this time as military attaché with the Guatemalan embassy in Madrid. The post was purely nominal; during his three years of "golden exile" in Madrid, an acquaintance revealed, he was a virtual prisoner in his apartment and "never went to the Embassy at all."

During Ríos Montt's exile in Madrid, on February 4, 1976, an earthquake devastated the north and west sections of Guatemala City and towns within a 100-mile arc. The quake and the tremors in the days following left 23,032 dead, 54,000 injured, and 1,200,000 homeless. President Laugerud Garcia declared a "state of national catastrophe," and all available resources of the government, including the army and police, were mobilized in relief and reconstruction.

The state of national emergency was the setting for the emergence of several new powerful forces in Guatemala. The Guerrilla Army of the Poor, which began operating in the west central department of Quiché in December 1975, claimed credit for a wave of increased terrorist activity following the earthquake. Another guerrilla organization that sprang up while the government was preoccupied with relief and reconstruction was the Revolutionary Organization of the People in Arms, a predominantly Indian group, the vanguard of the clandestine mobilization of the previously apolitical, now radicalized, indigenous population.

The quake also brought to Guatemala twenty-five Pentecostal missionaries, representing the Gospel Outreach of the Christian Church of the Complete Word, whose headquarters is in Eureka, California. The missionaries came not only to help feed and build shelter for the victims of the earthquake but also to preach their fundamentalist faith in the imminent second coming of the Lord and to bear witness to the regenerative experience of baptism in His Spirit, by grace of which come such gifts as healing by "the laying on of hands" and glossolalia, or "speaking in tongues." The missionaries remained in Guatemala to found El Verbo, as their church is known there. Converted to El Verbo shortly after his return from exile in 1978, Ríos Montt became a lay evangelist with the church. Although technically still on active duty with the army, he had no military assignment and was thus free to drop virtually out of sight in Guatemala City and devote himself to running the church's grammar school and Bible classes and leading one of the "churches in the home" that supplement the weekly revival meetings held in a tent set up on the basketball court in front of the El Verbo school.

When Jimmy Carter became President in 1977, United States policy toward the third world shifted from a doctrine of counterinsurgency to one of human rights. The new policy was particularly applicable to Central America, where, as Robert E. White observed in his New York *Times Magazine* article, "a collision between popular rising expectations and immobile political and social structures had struck a revolutionary spark." The Carter Administration cut off military and economic aid to Guatemala and encouraged a loose coalition of other Central American governments that were either democratic or tending toward democracy in the hope of isolating "the murderous military regime of Guatemala, the bitter fruit of the United States-sponsored 1954 coup." According to White, "We had good reason to believe that the young officers of the Guatemalan army would eventually find this pariah status intolerable and throw out the generals in power."

The young officers *were* tiring of the government, although not precisely for the reasons anticipated by the Carter Administration: what they found intolerable were government corruption and the scandalous inequities between the lifestyle of the high command and that of the lower military echelons. The electorate was also growing restive, and to show their contempt for the quadrennial sham, 60 percent of the voters abstained and 20 percent spoiled their ballots in 1978, when the high command again overrode the election results and imposed its own choice, in that instance General Romeo Lucas García.

Under Lucas García, a plainclothes "Secret Anti-Communist Army" waged a reign of terror against opposition political leaders, labor organizers, "liberation theology" priests, and liberal university professors and students, while the army carried on search-and-destroy missions against guerrilla bases of support in the rugged northwestern provinces of Quiché, Huehuetenango, and Chimaltenango. Uniting under the Guatemalan Revolutionary Unity umbrella, the four guerrilla groups retaliated with ambushes, kidnappings, and assassinations. In 1981 alone 13,500 people, including thousands of Indians, were killed. The economy, which had been growing at an annual rate of almost 7 percent before Lucas García took office, was deteriorating apace, and by 1982 it was in a shambles, with a zero growth rate, depleted foreign reserves, and unprecedentedly high unemployment. The exploitation of peasants by rich landowners was exacerbated by a decline in world market prices for the country's chief exports, sugar, coffee, and cotton.

Amid the usual charges of fraud after an extremely low voter turnout on March 7, 1982, General Angél Aníbal Guevara, defense minister in the Cabinet of President Lucas García, was declared the winner of the Presidential election, to take office on July 1. On March 23, 1982 troops led by twenty junior officers placed President Lucas García and President-elect Aníbal Guevara under house arrest and called in Ríos Montt to administer the country until "authentic democracy" could be restored. In a television address on the evening of the coup, expressing confidence that his "God, [his] Master and King" would guide him, he promised to seek "peace, work, and security" and "to remove the country's isolation, to reactivate the economy, and build confidence for capital investment."

Suspending the Constitution and ruling by decree—at first as leader of a three-man junta and later as President—Ríos Montt put a stop to the carnage in the cities by outlawing the carrying of weapons by any persons other than those in uniform. The first persons arrested were policemen, and the plainclothes goons who used to ride around the streets of Guatemala City mowing down citizens with impunity were seen no more. With the decline in urban violence, the middle class began enjoying an unaccustomed sense of security and freedom of movement. Ríos Montt began dialogues with leaders of political parties and of the Roman Catholic Church, and he invited the Americas Watch and other international human-rights monitors to come to Guatelmala to do on-the-spot surveillance. Launching a national "Campaign for Morality," he chose for its symbol a hand with three digits extended, representing the three vows every government, police, and military official and ranking officer must take: "I shall not steal, I shall not lie, I shall not abuse." A maverick army unit here and there in the countryside continued to escape control perhaps, but military excesses in general were curbed.

No palace coup can solve the root problem in Guatemala, the need for fair distribution of land, which only an agricultural revolution could begin to address. The best that Ríos Montt could do short of such a revolution was to seek reconciliation with the militant landless, and to that end he offered a month's amnesty to guerrillas willing to renounce violence. At the end of the stated period of grace, on June 30, 1982, explaining that "it is time to do what God orders," he declared a "state of siege" and launched an all-out campaign against the estimated 5,000 leftist guerrillas in eighteen of Guatemala's twenty-two provinces. His strategy was not the search-and-destroy method of his predecessors but "fusiles y frijoles," guns and beans. Under search-and-destroy, peasants lived in fear of the army, which would massacre the inhabitants of villages known to harbor guerrillas, whether out of intimidation or allegiance. When the army moved on, the guerrillas would return. The guns-and-beans strategy was to move the army into a village not occupied by guerrillas, take care of the nutritional and health needs of the people, and to organize armed civil patrols to carry on when the army left. Soon the peasant patrols outnumbered the army. Previously, if men in green fatigues and black boots pillaged and massacred a village, the peasants would automatically assume they were *soldados*. Now, as one Indian *campesino* told a reporter, "it must have been the *subversivos*, because now the soldiers are feeding and protecting us—and why would they do that if they wanted to kill us?" In areas known to be guerrilla strongholds, tougher methods were used: peasants who refused to relocate to army-run refugee camps were assumed to be guerrillas and treated accordingly, with ruthlessness. By October, 500,000 refugees were living in the camps as well as in caves, churches, and urban slums, others had fled to Mexico, and the army had regained control of the Ixil Indian region. Explaining the success of the "pacification" program, a ranking military officer in Quiché told a reporter: "The guerrilla in the civil population is like a fish in water. You take the water from the fish, and the fish dies." Declaring the war against the subversives "over," Ríos Montt on December 10, 1982 announced that his government was shifting emphasis from "fusiles y frijoles" to "techo, trabajo y tortillas" (roofs, work, and tortillas)—that is, to social and economic reconstruction.

Independent surveys putting the death toll during Ríos Montt's first ten months in office at somewhere between 5,000 and 10,000 were dismissed by the President as "disinformation, well orchestrated and well funded" and of little interest to him. "I am more interested in national opinion," he told Beth Nissen of *Newsweek* (December 13, 1982). "I am interested in having this nation recover, in having our people become one people. If we are strong on the inside here, whatever comes from the outside won't matter." Ríos Montt conceded that his government is "at war"—"against hunger and misery . . . against illness and ignorance . . . against the subversives." "We have undertaken a political campaign against the sorrows of this country that will improve the lives of our Indians and undermine the *subversivos*. We are different from other countries in Central America. Most of us are Indian, and the social problems underlying our revolution are different."

Besides, he pointed out in the interview with Miss Nissen, Guatemala is "more independent" than other countries in the area. "We have received less economic, military, and other forms of aid from the outside. We don't want arms; we don't want presents. We want our identity and we want peace—and that we will get from God." A great deal of the economic aid received by Guatemala since Ríos Montt assumed power is from fundamentalist Christian groups in the United States, a source that the President prefers to foreign governments, whose philanthropy carries implicit if not explicit strings. When the United Nations World Food Program donated food worth $2,000,000 for the displaced *campesinos* in Guatemala in 1982 it asked for "close cooperation" between the government and the Roman Catholic relief group Caritas in distributing it, but the Ríos Montt regime, which perceives the radicalized Catholic clergy in Guatemala as subversive, kept Caritas out and had Protestant agencies, chiefly El Verbo, coordinate the distribution. Paradoxically, the Roman Catholic middle class in Guatemala, fearing the revolutionary implications of Catholic "liberation theology," is content to see the affairs of state in the hands of a born-again Protestant. When Ríos Montt decided to proceed with the execution of six *subversivos* on March 4, 1983, three days before Pope John II visited Guatemala, the incident was widely viewed as a deliberate affront to the Vatican. Following the Pope's visit, Ríos Montt in a television address announced an amnesty for leftist guerrillas and a lifting of the state of seige. "We know and understand that we have sinned, that we have abused power, and we want to reconcile ourselves with the people."

General José Efraín Ríos Montt and his wife, the former María Téresa Sosa Avila, have three children. One diplomat has attributed Ríos Montt's "gradual slipping to the right" partly to the influence of his wife, who belongs to the right-wing National Liberation Movement. The President is a short man with a winning personality (he once took a Dale Carnegie course in speech and human relations) who sometimes falls to his knees in prayer during Cabinet sessions. He is not, however, a "high priest or sectarian," as he pointed out to Beth Nissen in the *Newsweek* interview: "I am only a Christian. . . . It is true that I govern with Biblical principles. But Christian principles are also good legal principles. . . . There is no mystique to this government." He told Miss Nissen that Guatemala "will have elections" but that he won't run in them: "I am president now by God's vote. Someone else will be president by the people's vote."

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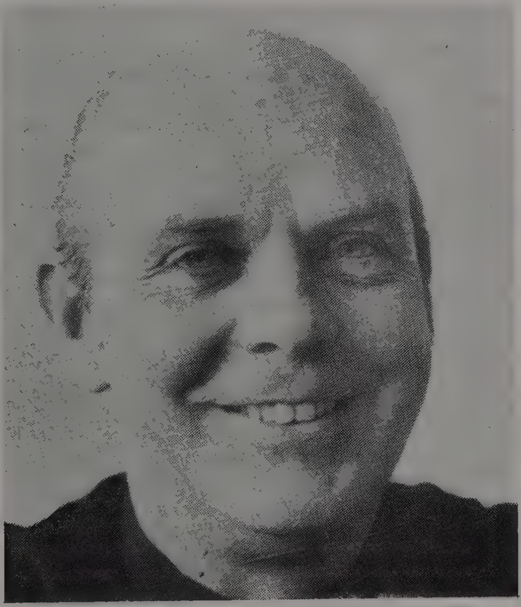

Ritter, Bruce

Feb. 25, 1927– Roman Catholic priest; social activist. Address: b. Covenant House, 460 W. 41st St., New York City, N.Y. 10036

Bruce Ritter, a Franciscan priest stationed in New York City but active internationally, has dedicated his life "to the care of abandoned children for the love of God." Father Ritter began taking in homeless teen-agers informally when he was living in a housing project on Manhattan's Lower East Side in the late 1960's. In 1972 he founded Covenant House, an international child-care agency that operates short-term "crisis centers," called Under 21, for street children in big cities, where their commonest means of survival is subservience to pimps, pornographers, and pedophiles. The Under 21 centers admit young runaways and castaways on a round-the-clock, no-questions-asked basis, offering food, shelter, and social, health, legal, educational, and vocational services. The oldest of the centers, Under 21/New York, in operation since 1977, annually serves some 20,000 desperate waifs, a large proportion of them victims of the billion-dollar sex industry, which is protected by organized crime. Under 21/Toronto, which opened its doors in 1982, serves approximately 3,000, and an additional 10,000 are expected to seek sanctuary in the centers opening in Houston, in June 1983, and Boston, in October 1983. In addition to the short-term Under 21 centers, Covenant House operates Casa Alianza, a long-term residential program for orphans and other homeless boys in Antigua, Guatemala. Ninety percent of the more than $15,000,000 needed to run Covenant House annually comes privately, from individuals, corporations, and foundations.

One of five children, Bruce Ritter was born in Trenton, New Jersey on February 25, 1927. "I was baptized John," he explained to the interviewer for *Current Biography*. "Bruce is my religious name, taken when I made my vows as a Franciscan. My passport reads 'J. Bruce Ritter.'" His father, Louis Charles Ritter, who was the general supervisor of Trenton Potteries, died when Ritter was four. "We were very comfortable until my father died," he recounted to the interviewer. "We lost everything in the Crash. We moved out of a very fine home into a very poor one. My mother raised five kids by herself during the Depression. . . . She lived on a $45-a-month widow's pension, and she was a very accomplished seamstress." Mrs. Ritter, the former Julia Agnes Morrissey, now ninety-three, also played the organ in her younger years.

Ritter attended public schools, the Kuser School in Trenton and Hamilton High School in Hamilton Township, just outside the Trenton city limits, where the Ritters lived. After graduating from high school, he worked briefly as a freight-car loader before joining the United States Navy. "It was in the Navy that my interest in spiritual matters developed," he related in the *Current Biography* interview. "I began to pray and read a lot . . . [including] a couple of books about Saint Francis from the base library."

Discharged from the Navy in July 1946, Ritter went back to his old job loading freight cars for a year. During that time he "thought through the call to the priesthood . . . [which] became persistent and finally undeniable." In 1947 he applied for admission to the Order of Friars Minor Conventual, one of the three distinct and independent branches of the Order of Friars Minor, popularly known as the Franciscans, founded by St. Francis of Assisi in 1209. The other branches are the Order of Friars Minor Capuchin, popularly known as the Capuchins, and the Order of Friars Minor, *sans* adjective. Members of the Order of Friars Minor Coventual are distinguished by the letters "O.F.M. Conv." following their names.

Ritter began his training for the priesthood at St. Francis Seminary on Staten Island in New York

City. His studies there were interrupted by what he describes as "a foray into the monastic life" at the Trappist Abbey in Gethsemane, Kentucky. After a few months at Gethsemane he realized that his venture into Cistercian monasticism was "a mistake" and returned to the Franciscans on Staten Island.

In 1950 Ritter advanced to the study of philosophy at Assumption College in Chester, Pennsylvania, where he took his B.A. degree two years later. He began his study of theology at St. Anthony-on-Hudson Seminary in Rensselaer, New York and completed it in Rome, Italy. The Franciscan Pontifical Faculty of Theology in Rome awarded him his doctorate in 1958, five years after his arrival in the Eternal City and two years after his ordination. His dissertation was on the history of medieval dogma.

After returning to the United States, Father Ritter taught at St. Anthony-on-Hudson for two years, at St. Hyacinth's Seminary in Granby, Massachusetts for one year, and at Canevin High School in Pittsburgh for two years. In 1963 he was assigned to Manhattan College in the Bronx, New York as campus chaplain and professor of theology.

It was at Manhattan College in 1968 that his students gave him, in his words, the "huge push" into the work that now consumes him. He recalled the details for *Current Biography:* "I was preaching at Mass one Sunday. My sermon was on zeal and commitment and the need for my students to be more involved in the life of the church. I had finished my sermon and was on my way back to the altar to finish Mass when one of the students stood up in church. He was president of the student body and captain of the track team. He said, 'Bruce, we think you're a pretty good teacher, but we don't like your sermons. We think you should practice what you preach and show us a little of that zeal and commitment you just talked about.' A pretty heavy shot. I thought about it and realized the students were correct. The next Sunday I apologized to the student body for not edifying them, and I asked for a new assignment—to live and work among the poor." Ritter got the assignment, a "non-specific" one—"simply to be useful to the poor."

He began the assignment by moving to the blighted eastern edge of New York City's East Village, at Seventh Street and Avenue D, on the East River, a neighborhood teeming with drug addicts and nomadic hippie "flower children." "I moved into this junkie's apartment near the river," he recounted to the *Current Biography* interviewer, "and became involved in all the problems you would expect to find—the poverty, the violence, the unemployment, the drug scene—and, without wanting or intending to, the problem of the hundreds of homeless kids there from all over the country."

According to Father Ritter, Covenant House began informally one winter night during a blizzard. "About two o'clock in the morning six kids knocked on my door, four boys and two girls, all under sixteen, runaways. They asked if they could sleep on the floor of my apartment. The next morning it was still snowing and very cold. The kids didn't want to leave. One boy went out and brought back four more kids and said, 'This is the rest of our family. They were afraid to come last night. They wanted us to check you out first. I told them you didn't come on to us last night, so that it was probably OK.'"

"That's how Covenant House got started. The kids had no place to go. I couldn't find a single child-care agency to take them in. I called over twenty-four of them. I didn't have the guts to throw them out, so I kept them." As word of his hospitality spread, the number of children knocking on Father Ritter's door swelled. To provide space for them he took over other apartments, and he enlisted a staff of student volunteers from Manhattan College and other Catholic colleges in the New York City area. "We survived hand to mouth for four years. To get money I begged, drove a cab, did whatever I had to do."

By 1972 hundreds of children were living in or coming to the group homes set up by Father Ritter. He obtained a child-care agency license, entitling him to some public funds, and the operation was chartered as Covenant House, an allusion to the Biblical Covenant between God and his Chosen People. "Runaway and homeless youngsters are our 'chosen people,'" he has explained, "and we have adopted this powerful model of faithful love as the basis of our relationship to them. Through our covenant with them, we care for our kids, and respond to their needs, not because they are beautiful, or clean, or well-behaved (many of them are not), but simply because they need us. In return, we expect them to respond, to the extent they can, by respecting us and each other. We are guided by the same principle that good parents instinctively follow with their own kids—the principle of unconditional love."

In 1976 Ritter was asked to "do something for the kids" specifically on the streets in and around Times Square, where the predatory sex industry uses and abuses thousands of them annually. Taking over a six-story building on Eighth Avenue between 43rd and 44th Streets, amidst the sleaze of peep shows, massage parlors, live sex shows, and pornographic bookstores, he opened in April 1977 Under 21, a crisis center for children sucked into the sinkhole of Times Square. The initial funding for Under 21 came from the Roman Catholic Archdiocese of New York, the Franciscans, and the Charles E. Culpeper Foundation. Other money was begged by Father Ritter at eight or nine Masses every weekend at churches around the metropolitan area.

During its first year of operation 6,000 children took refuge in Under 21, a tenth of them fifteen years old or younger. Thirty thousand meals were served, and 8,000 nights of shelter were provided. Many of the children were fleeing brutal pimps, as Ritter pointed out to Bill Reel of the New York *Daily News* (June 7, 1978): "We have one staff person who does nothing but take kids to hospitals. Many of the kids are sick from being beaten, raped, tortured." He gave the example of a thirteen-year-old girl who fled to Under 21 after her pimp beat her up and threw her down a flight of stairs. "What angered the pimp was that she earned him $180 that night, instead of her usual $300. After she came to us, he sent another of his girls in here to try to persuade her to go back to him."

As the Eighth Avenue center became overcrowded, with children sleeping on the floors and even around the altar in the chapel, Ritter searched for more space. Responding to his appeal, Governor Hugh Carey of New York turned over to him in 1979 three large, state-owned buildings at 460 West 41st Street, at Tenth Avenue, three blocks west of Times Square. The buildings, comprising a former detention and rehabilitation center for drug abusers, were leased to Covenant House for five years, with a five-year renewal option, for the nominal sum of a dollar a year.

The building on Eighth Avenue was retained as a residence for the Covenant House staff while the complex at Tenth Avenue was converted into a new home for Under 21. The penal ambiance of the facility was obliterated as much as possible by the tearing down of bars and gates and the application of bright paint and new carpeting. The spacious new headquarters made possible private bedrooms for the young guests; a cafeteria for the serving of meals three times a day; a licensed clinic under the direction of a medical doctor, a registered nurse, and other health professionals; schoolrooms for PS 106M, Covenant House's own New York City public school, set up on the premises for remedial education and staffed by professionals; a nursery and other necessities for a mother/child program instituted because of the large number of pregnant girls and young mothers with infants or toddlers coming for help; and space for legal services and individual and family counseling.

During the summer of 1981 Father Ritter and the board of directors of Covenant House made some legal changes in the way the agency operated. Covenant House was retained as the title for the corporate and administrative aspects of the agency. The crisis center was separately incorporated as a subsidiary of Covenant House and redesignated Under 21/New York. In July 1981 Covenant House and Covenant International Foundation opened Casa Alianza in Antigua, Guatemala, a residence for homeless "shoeshine" boys five to twelve years old, most of whom have been orphaned by the war in Guatemala. There were seven boys in residence at Casa Alianza the first night, and a year later there were 110 benefiting from the structured residential program, including education, medical care, twenty-four-hour supervision, counseling, and recreation. Unlike Under 21/New York, Casa Alianza was designed to meet the longer-term needs of homeless children suffering more from starvation on the streets than subjection to prostitution or pornography.

Meanwhile, Father Ritter was receiving many requests to open Under 21 crisis centers in various locations throughout the United States and Canada. In January 1982 he opened Under 21/Toronto, a crisis center just off Yonge Street, the pornography strip in Toronto, Ontario, Canada, which accommodates an average of 230 young people a month. Other crisis centers are being opened in Houston, Texas, a nexus of interstate traffic in boy prostitutes, and in Boston, Massachusetts, near the notorious "Combat Zone."

Well over half of the children sheltered at Covenant House have been sexually exploited, through prostitution or pornography. On behalf of those children, the Covenant House legal staff played a significant role in the case of *New York v. Ferber*. Paul Ira Ferber, a Manhattan pornography dealer convicted of selling two films showing children under twelve engaging in explicit sexual activity, appealed his case on the ground that his "freedom of speech" rights under the First Amendment had been violated. The New York Court of Appeals in 1981 ruled in Ferber's favor, declaring unconstitutional New York's 1977 law making it a felony to use children in sexual performances. Covenant House immediately urged Manhattan District Attorney Robert Morgenthau to appeal the decision to the United States Supreme Court, and it put all of the resources of its legal staff and research department at his disposal. As "friends of the court," the Covenant House lawyers asked the Supreme Court to uphold the New York law against the selling of child pornography whether or not the material in question can be deemed "legally obscene." On July 2, 1982 Justice Byron White announced the unanimous judgment of the Supreme Court upholding the 1977 New York ban on child pornography and removing all such pornography from the protection of the First Amendment. The court ruled that the fine points of legal obscenity were irrelevant in the light of "a government objective of surpassing importance"—the prevention of sexual exploitation and abuse of children.

"We know that we have saved dozens of lives—literally, physically saved them," Father Ritter told James Brady in an interview for *Our Sunday Visitor* (March 21, 1982), "because this program is here, because my staff will get fired if they turn a kid away. Just fired, no questions asked." A child who walks into Under 21, at any hour of the day or night, is asked only his or her name, age, and hometown. He or she is offered medical attention—often for veneral disease or drug addiction—a meal, a bath, and a bed, and is urged to make a free telephone call home, without necessarily divulging his or her whereabouts. The more serious medical cases are taken to St. Vincent's Hospital for treatment. All "walk-ins" are given a self-set deadline for returning home, for going into long-term residence programs, or for finding jobs. To help children make the transition from street life to productive employment, Under 21/New York has an on-site work experience, Dove Services, Inc., in which up to eight residents of the center at a time take part in all phases of running a messenger service.

A typical introduction of a pubescent runaway to New York City is to be greeted by a pimp in a big hat or one of his "catchers" at Port Authority Bus Terminal. Beyond the forty-eight-hour mark, it is estimated, one in ten teenagers will be a prostitute. "If a kid has lived in the streets for a month or so," Father Ritter has pointed out, "it becomes very hard to reach him. If it's been six months, we've almost lost him, and if it's a year, he's gone." Covenant House has a 33-percent success rate in persuading the runaways and "throwaways" that there is an alternative to their destructive lifestyles. Two-thirds return to the streets, some to their deaths. In 1982 alone twelve former residents of Under 21/New York were killed by stabbing, strangulation, shooting, or overdoses. "You lose most of them because the city has no programs to offer," according to Father Ritter. "All you can do is care about them, feed and clothe them, and then bury them when they die." Because of explicit threats from pimps whose "women" take refuge in Under 21 (not to mention implicit threats from sex merchants inimical to Father Ritter), Ritter hires what he describes as "some very big staff" to guard the place. Many of the security personnel are off-duty police officers.

Covenant House has a full-time paid staff of 500 worldwide. In New York it has a corporate staff of 350, professionals and religious. In addition to the salaried staff, there are approximately 200 part-time volunteers and seventy full-time volunteers. The latter comprise the Covenant Prayer Community, the members of which pledge a year's service, take meals together, pray three hours a day (mostly together), and live with Father Ritter in the residence on Eighth Avenue. Some of the members of the community remain beyond the year and take vows as Franciscans.

In the *Current Biography* interview, as in numerous others, Father Ritter gently protested his "mythologizing" by the press as a "pious, holy Franciscan who loves everybody." He finds it difficult to "hate the sin and love the sinner," he confessed, when the sinner is one who preys on children. As bald as his photographs would suggest, but not as heavy-set, Father Bruce (as everyone in Covenant House calls him) is round-faced, pleasant when relaxed, and tough in his low-keyed way. You believe him when he tells you that he has no time for recreation. Last year he logged 100,000 miles visiting Covenant House's branches, consulting with people trying to set up teen crisis shelters like his, and begging for donations and volunteers at Sunday Masses in parishes around the country, on campuses, and in corporate boardrooms.

Father Ritter's office at Under 21 in New York is a large, spare room, decorated only along one short space of wall with pictures, to which he guides the visitor with boyish enthusiasm: a painting by his sister of the site of the original Covenant House on the Lower East Side, garbage cans included; an artist's conception of the buildings, tennis court, and other facilities of Under 21/Houston; and a photograph of his "gorgeous kids" in Guatemala. Commenting on the growth of his project from six kids sleeping on his floor in 1968 to the international institution it is today, he said that he does not mind the institutionalization of what was once his private vision, even though "the price is loss of part of the vision," because he wants Covenant House to continue after he is gone. For the foreseeable future, he said, there will be nomadic armies of youths in cities around the world "trying to survive when they ought to be trying just to grow up," and in our decadent society, which makes pedophilia "almost fashionable," such youths will routinely be sexually exploited. "Covenant House and Under 21 exist to serve these lost sheep of the Twentieth Century Gospel. To help them find a way out of the gutters and brothels and strip joints, where their young bodies are in demand as objects of pleasure for lustful adults."

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Rogers, Roy

Nov. 5, 1911– Actor; singer; restaurateur. Address: c/o Art Rush, Inc., 10221 Riverside Dr., North Hollywood, Calif. 91602

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1948.

Roy Rogers, Hollywood's "King of the Cowboys," is a full-blown American legend. The star of ninety-one feature motion pictures and 102 half-hour television films, he was known to his millions of fans as the hero who in his white ten-gallon hat, astride his beloved palomino, Trigger, tracked down and invariably vanquished the "bad guys." From 1943 to 1955 he was America's number one cowboy star at the box office. Although he has made only one film since 1952, when he appeared with Bob Hope in *Son of Paleface*, the legend has been kept alive by the continuing success of his old movies and records, by the resurrecting of the television series in which he starred with his wife, Dale Evans, and by his public appearances at rodeos and state fairs, and at Roy Rogers Family Restaurants throughout the United States and Canada.

Of the site, in Cincinnati, Ohio, on which he was born, Roy Rogers wrote jokingly that each spring it is visited by approximately 1,000,000 people. For where the modest red brick tenement that was his first home once stood, there is now second base of the Riverfront Stadium, home of the Cincinnati Reds baseball team. Of English, Dutch, and Choctaw Indian ancestry, Roy Rogers was born Leonard Franklin Slye on November 5, 1911, one of the four children, and the only son, of Andrew E. and Mattie Martha (Womack) Slye. His father, who then worked in the factory of the United States Shoe Company in Cincinnati, was a restless man, impatient with life in the city. Rogers' mother loved music and could play several stringed instruments. His early childhood experiences included a trip by houseboat down the Ohio River from Cincinnati to Portsmouth, where the family lived for several years. In 1919 Andy Slye moved his family to a small farm in Duck Run, Ohio, where young Rogers learned to tend cows, chickens, and hogs and to do planting and plowing. He also became adept at playing the guitar and the mandolin, sang in the church choir with his sisters, and was a fan of cowboy film stars Hoot Gibson and Tom Mix. By the time he was ten he was calling square dances. When he was seventeen, his father gave up the farm, and the family moved back to Cincinnati. Dropping out of high school after the tenth grade, Rogers worked alongside his father in the shoe factory to help with the family finances.

In 1930 the Slye family moved once again, this time all the way to California where one of Rogers' sisters had settled. Some years later, after reading John Steinbeck's *The Grapes Of Wrath*, Rogers remarked, "There are parts in that book that made me wonder if maybe Mr. Steinbeck wasn't looking over the shoulders of the Slye family." Rogers and his father became migrant workers, going from orchard to orchard picking fruit. In the evenings at the camp site, Rogers would play his guitar for his fellow workers and call square dances. He once said, "Some of my happiest years were back in the Depression, when we didn't have anything to eat." The 1923 Dodge car that took his family across the country to California is now enshrined in the Roy Rogers–Dale Evans Museum.

His seasonal employment as a fruit picker at an end, Rogers—then still known as Len Slye—pooled his talents with those of his cousin Stanley Slye, and together they performed as the Slye Brothers at parties and square dances. "The Depression forced me into the entertainment field due to the scarcity of other employment," Rogers has recalled, as quoted in William G. Bowen's *Pioneer News* (March–April 1979). After appearing on an amateur program on radio station KMCS in Inglewood, California, he was engaged as a guitarist and occasional vocalist with an instrumental group known as the Rocky Mountaineers. In late 1932, Rogers left the Rocky Mountaineers and joined the International Cowboys, on the radio and in personal appearances in Los Angeles and Long Beach.

When the International Cowboys dissolved, Rogers became a member of an ensemble called Cactus Mac and his O-Bar-O Cowboys. The group went on a barnstorming tour of the Southwest, supplementing their meager earnings by hunting jackrabbits and cottontail and accepting food contributions from their audiences. After the group's leader quit, Rogers was for a time in charge as "Cactus Mac."

Returning to Los Angeles in September 1933, Rogers joined Jack Lefevre and his Texas Outlaws at the Hollywood radio station KFWB and with two former fellow members of the Rocky Mountaineers, Bob Nolan and Tim Spencer, formed the Pioneer Trio. Rehearsing diligently to perfect their vocal harmony, the trio, joined later by instrumentalists Hugh and Karl Farr, soon won fame as the Sons of the Pioneers, a name given to them inadvertently by a radio announcer. In 1934 the group made a series of Standard Transcriptions that were broadcast from coast to coast and recorded four songs for Decca Records, including Bob Nolan's "Tumbling Tumbleweeds," their theme song. The Sons of the Pioneers remained with station KFWB until 1936, when they were invited by Governor James V. Allred of Texas to appear at the Centennial Exposition in Dallas. On their return to California they joined the Hollywood Barn Dance on radio station KNX.

Meanwhile, beginning in 1935, the Sons of the Pioneers were also seen in motion pictures, with Rogers appearing at first as Len Slye and then briefly as Dick Weston. His early screen credits included comedy shorts with Joan Davis, El Brendel, and others, as well as the Bing Crosby musical *Rhythm on the Range* (Paramount, 1936), and some Charles Starrett and Gene Autry Westerns.

Rogers was married on June 14, 1936 to Arlene Wilkins, whom he had met three years before in Roswell, New Mexico during his days with the O-Bar-O Cowboys. At their first meeting she presented him with a homemade lemon pie as a reward for singing on the air a song that she had requested. According to Rogers, it was "love at first sight."

In October 1937 Rogers signed a contract with Republic Pictures, which was at the time involved in a serious financial dispute with Gene Autry. When Autry failed to show up for the shooting of a film tentatively titled "Washington Cowboy," Rogers received his big break. The studio gave him

Autry's leading role, that of a cowboy who confronts Congress with the suffering of ranchers and farmers whose fields and cattle were being destroyed by conditions in the Dust Bowl. The name of the film was changed to *Under Western Stars,* and Dick Weston became Roy Rogers. When the film had its premiere at the Capitol Theatre in Dallas, Texas in April 1938, the reviewer for the Dallas *Morning News* wrote: "The movie introduces young Mr. Rogers as a new cowboy hero, real outwest and not the drugstore variety. This lad isn't the pretty-boy type, but a clean-cut youngster who looks as if he had grown up on the prairies, not backstage with a mail order cowboy suit. An engaging smile, a good voice and an easy manner ought to put him out in front before very long." *Under Western Stars* became the first B-Western ever to be shown in New York City's Criterion Theatre, on Broadway.

For *Under Western Stars,* Rogers was shown several horses from which he selected a palomino named Golden Cloud. "I got on him and rode him 100 yards and never looked at another horse," Rogers has recalled, adding that "Trigger"—as he renamed the horse—"was the best thing that ever happened" to him. Eventually the horse was outfitted with a $5,000 gold and silver saddle. For years Trigger was billed second only to Rogers, ahead of his grizzled sidekick, George ("Gabby") Hayes, and of Dale Evans, who became his leading lady in 1944. "Any cowboy worth his stuff owes half of what he gets to his horse," Rogers has remarked. He still signs his autograph "Roy Rogers and Trigger." When Trigger died in 1965 at the age of thirty-three, Rogers had his remains mounted and enshrined at the Roy Rogers–Dale Evans Museum.

Among the eighty-seven B-Westerns that Rogers made for Republic, several merit more than passing notice. They include *Billy the Kid Returns* in 1938; *In Old Caliente, The Arizona Kid,* and *Days of Jesse James* in 1939; *Dark Command* and *The Border Legion* in 1940; *Robin Hood of the Pecos* and *Red River Valley* in 1941; *Heart of the Golden West* and *Sons of the Pioneers* in 1942; and *King of the Cowboys* in 1943. With the release of the latter, Rogers officially assumed its title, since he was by that time Hollywood's number one Western star at the box office. President Franklin D. Roosevelt invited him and other film celebrities to the White House in 1943 for a March of Dimes ball celebrating the President's sixty-first birthday. Rogers gave Roosevelt a gift of silver spurs engraved "To F.D.R. from Roy Rogers" on that occasion.

Also in 1943, at the Edwards Air Force Base in Lancaster, California, Rogers was introduced by his agent, Art Rush, to the singer Dale Evans, who later recalled their first meeting: "No skyrockets went off; no bells rang. Roy Rogers seemed to me to be a rather shy, mannerly cowboy with reasonably good looks and a nice singing voice. Nothing more, nothing less." In 1944 Roy Rogers and Dale Evans made their first film together, *The Cowboy and the Senorita,* and also starred in *San Fernando Valley.* In the star-studded Warner Brothers film *Hollywood Canteen* (1944), Rogers and the Sons of the Pioneers introduced Cole Porter's hit song "Don't Fence Me In." It became the title of another Roy Rogers–Dale Evans film in 1945.

At the peak of his popularity, in 1945, Rogers received nearly 75,000 fan letters in one month, breaking Clara Bow's all-time record. A year later, he was struck by the first of several tragedies that were to befall him. His wife, Arlene, died suddenly, in November 1946, of an embolism. On December 31, 1947 Roy Rogers married Dale Evans whom he once described as "my sweetheart and hunting and fishing partner all wrapped into one." But since Rogers frowned on billing and cooing on the screen, the couple never kissed in any of the thirty-five films they made for Republic.

Shortly after his marriage, Republic signed Rogers to a second seven-year contract, increasing his salary 100 percent. Merchandise with the Roy Rogers imprint, meanwhile, was proliferating. Charm bracelets, toy guns, games, clothing, comic books, and songbooks, all with his name, flooded the market. Over 2,000 Roy Rogers fan clubs dotted the United States, and the London chapter numbered some 50,000 members. A *Life* magazine survey asking children what person they would most like to resemble found that Roy Rogers shared top rating with Franklin D. Roosevelt and Abraham Lincoln. Rogers' hand- and footprints, along with Trigger's hoofprints, were included among the impressions made by celebrities in the cement courtyard of Grauman's Chinese Theatre in Hollywood. In 1948 Walt Disney Studios borrowed Rogers and the Sons of the Pioneers to appear in their film *Melody Time* (RKO), and in the same year he and Dale Evans began to appear on the weekly *Roy Rogers Show* for the Mutual radio network under the sponsorship of Quaker Oats.

On television Rogers appeared in fourteen NBC specials sponsored by the Chevrolet division of General Motors. From December 1951 to June 1957 he and Dale Evans starred in *The Roy Rogers Show* shown on NBC under the sponsorship of General Foods. According to Carlton Stowers, who collaborated with Roy Rogers and Dale Evans on their book, *Happy Trails* (1979), the show hewed to the Rogers film formula, with "good always triumphing over evil with a song and a smile or two along the way." After its successful run on NBC, the show was syndicated for two-and-a-half years under the sponsorship of Nestlé, and it was then sold to CBS, which reprised it for another four years, with Nestlé and the Ideal Toy Corporation as its sponsors. A short-lived musical variety program, *The Roy Rogers and Dale Evans Show,* was presented on ABC-TV in 1962. The couple also appeared occasionally as hosts on the Kraft Music Hall on NBC-TV from 1967 to 1971, and in 1977 Rogers presided over the syndicated TV special *The Great Movie Cowboys.* In 1966 Roy Rogers and Dale Evans went on a USO tour to entertain American servicemen in Vietnam.

Meanwhile, Rogers continued to churn out films for Republic, including *Springtime in the Sierras*

(1947), *North of the Great Divide* (1950), *Trail of Robin Hood* (1950), *Heart of the Rockies* (1951), and his final B-Western, *Pals of the Golden West* (1951). After the Bob Hope comedy *Son of Paleface* (Paramount, 1952), in which he played a federal agent, and *Alias Jesse James* (United Artists, 1959), also with Bob Hope, in which he was seen in a cameo role, Rogers did not appear on the screen again until *Mackintosh and T.J.* (Penland Productions, 1975), in which he played an aging ranch hand who befriends a homeless teen-aged boy. Rogers, who made the film because it represented, in his words, "solid family-style entertainment," takes a dim view of the sex and violence rampant in current films. "Today there are some movies I wouldn't take Trigger to see," he has said. "I saw *The Wild Bunch*. All that blood and gore. . . . A kid sees that, and he might get ideas. . . . I think movies today have forgotten about the children." He was so disgusted by *Midnight Cowboy* that he wanted to walk out on it but was afraid he might be recognized.

Rogers has written several songs, including "My Heart Went Thataway," "No Bed of Roses," "Dusty," and "Buckeye Cowboy." For Capitol Records he has made some hit recordings, including "Money Can't Buy Love" and "Lovenworth," as well as the LP albums *The Country Side of Roy Rogers* and *A Man From Duck Run*. With the Sons of the Pioneers he has recorded such Western standards as "Empty Saddles" and "Hills of Old Wyoming" for Decca, and with Dale Evans he recorded the albums *Sweet Hour of Prayer* for RCA Victor, *Christmas is Always* for Capitol, and *Good Life* for Word Records.

By his first wife, Roy Rogers has two children, Linda Lou and Roy Jr., and an adopted daughter, Cheryl. The only child born to Roy Rogers and Dale Evans was Robin Elizabeth, who died in 1953 at the age of three, a victim of Mongolism, and who became the subject of Miss Evans' best-selling inspirational book *Angel Unaware* (1953). To help them overcome their grief, they adopted a Korean war orphan they named Deborah, but the child died in a church bus accident at the age of twelve. Yet another tragedy struck Roy Rogers and Dale Evans in the mid-1960's, when their adopted son John David—known as Sandy—died in a freak accident while serving in the United States Army in Germany. The other children reared by them are Marion Fleming, a native of Scotland, and Mary Little Doe, called Dodie, a Choctaw Indian. Miss Evans also has a son, Thomas Frederick Fox Jr., from her first marriage.

Rogers' strong religious faith has helped him to withstand the tragedies in his life. A deeply committed Christian, he has toured in behalf of the Billy Graham Crusade with his wife, Dale, and has appeared in religious programs with Bill Bright, the founder of the Campus Crusade for Christ.

In recent years, Rogers has been increasingly involved in his business ventures, including a chain of Roy Rogers Family Restaurants, of which there are over 500. Providing good quality fast food at low prices, the restaurants are owned by the Marriott Corporation, in which Rogers is a stockholder. Rogers' entrepreneurial interests also include real estate holdings, the Paramount-Roy Rogers music publishing company, and the Roy Rogers-Dale Evans Museum in Victorville, California.

Among the many honors that Roy Rogers has won are Man of the West and Father of the Year awards. Both he and Dale Evans are members of the Cowboy Hall of Fame and recipients of the National Film Society's humanitarian award, the USO Liberty Bell Award, the Kiwanis Decency Award, and citations from the Freedoms Foundation and the American Legion. In 1977 they became the first husband and wife team to serve as grand marshals of the Tournament of Roses parade in Pasadena, and in 1981 they were grand marshals of the National Cherry Blossom Festival parade in Washington, D.C.

Ralph Edwards, the host of the television show *This Is Your Life*, has said that he received more requests to present the life of Roy Rogers than that of any other person. On his fiftieth anniversary in show business, which he celebrated as a guest on the Barbara Mandrell television show, Rogers received a telegram from President and Mrs. Ronald Reagan that read in part: "You have set an example of clean, wholesome entertainment, and we have always viewed your work with pride and that warm feeling that comes from knowing and having the honor to be associated with special people. But don't stop now, for the nation needs you."

Roy Rogers stands slightly under five feet eleven inches tall and has blue eyes and dark gray hair. Although he underwent triple cardiac bypass surgery in 1978, his vitality seems undiminished. He enjoys bowling, hunting, fishing, and collecting minerals. His friendship with Ronald Reagan dates back to the days when they were both Hollywood stars, and in the 1960's he accompanied Reagan on gubernatorial campaign tours. But when California Republicans asked him in 1970 to run for Congress, he turned them down. "I don't want to get involved in things that I don't know much about," Rogers told Tony Kornheiser of *Newsday* (April 4, 1975). "I don't even like to endorse candidates. I've got so many Republican and Democratic fans that I wouldn't want to lose any of them." When Joyce Wadler of the New York *Post* (August 27, 1977) asked him, "Isn't it a *burden* having to be Roy Rogers all the time?" he answered, "Why no, it's a real good responsibility, all those kids, lookin' up to me."

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Roth, William V(ictor), Jr.

July 22, 1921- United States Senator from Delaware. Address: b. 3215 Dirksen Senate Office Building, Washington, D.C. 20510; h. Old Kennett Rd., Wilmington, Del. 19807

Few politicians have as great a stake in the fate of Reaganomics as Senator William V. Roth, the Delaware Republican who, according to *U.S. News & World Report*, has become one of the "new power brokers in the Senate" since his party's victory in the 1980 election. President Ronald Reagan built the economic recovery package passed by the Congress in 1981 around the controversial three-year tax-relief package proposed by Roth and Republican Representative Jack Kemp. A lawyer by profession, Roth served two terms in the United States House of Representatives before his election, in 1970, to the upper house. Although he is best known for his cosponsorship of the tax-cut proposal, he has throughout his career in government championed the cause of the beleaguered middle class, which he once described as "the very taxed."

William Victor Roth Jr. was born on July 22, 1921 in Great Falls, Montana to William Victor and Clara (Nelson) Roth. Educated at the local elementary and secondary public schools, he went on to the University of Oregon and eventually earned an A.B. degree. Roth's higher education was interrupted by World War II. In 1943 he enlisted as a private in the United States Army, and for the next three years, he served in the South Pacific, where he was assigned to the psychological warfare branch of military intelligence. For his service, he was awarded a Bronze Star. Upon his discharge, in 1946 with the rank of captain, Roth enrolled at Harvard University to study, successively, business administration and law. He received an M.B.A. degree in 1947 and an LL.B. degree in 1949. The following year, Roth, who is a member of the California, Delaware, and American Bar Associations and has been admitted to practice before the United States Supreme Court, joined the legal staff of Hercules Inc., a chemical company in Wilmington, Delaware. He remained with the firm, eventually becoming its senior counsel, until 1966.

Shortly after moving to Delaware, Roth became involved in Republican party politics. In 1956 he was elected to a two-year term as president of the State Federation of Young Republicans, and in 1958, to the presidency of the Young Republicans of New Castle County. Roth first sought elective office in 1960, when he was chosen to be his party's candidate for lieutenant governor. Although he lost the race to the Democratic nominee, his strong showing at the polls (he was the second highest Republican vote-getter in the state) increased his influence within the party. From 1961 until 1964, he served as the chairman of the Republican state committee and as a member of the Republican National Committee, and from 1961 until his election to Congress in 1966, he chaired the Delaware Commission on the Modernization of State Laws.

Selected as the Republican candidate for Delaware's sole Congressional seat in the 1966 off-year election, Roth candidly admitted in his campaign speeches that he was personally opposed to open housing legislation, but he nonetheless pledged to support the decision of the state party convention, which had endorsed passage of the controversial civil rights bill. His conciliatory approach paid off, and in November, he defeated the Democratic incumbent, Harris B. McDowell Jr. by a vote of 90,961 to 73,132. In a rematch two years later, Congressman Roth won by an even greater percentage, taking 117,827 votes to McDowell's 82,993.

Roth's most notable achievement as a member of the Ninetieth Congress was his compilation of the *Catalog of Domestic Assistance Programs*. When it was first published in the *Congressional Record* of June 25, 1968, the so-called "Roth Catalog" listed 1,050 federal assistance programs that dispensed more than $20 billion a year to state and local governments, nonprofit institutions, and private citizens. A second edition, published a year later, counted 1,315 programs—more than twice as many as the 581 listed in a parallel publication issued by the Office of Economic Opportunity. Roth's purpose in publishing his catalog was twofold: he wanted to make available to the public basic data on government programs and, at the same time, illustrate his contention that the cumbersome federal bureaucracy had become entangled in its own red tape, giving rise to a "fourth establishment responsible to no one, self-perpetuating in nature, and too often duplicative in effort." Appalled by the bureaucratic inefficiency, Roth sponsored a measure requiring the government to compile and print an annual catalog of its assistance programs, a task that has since been assumed by the Office of Management and Budget.

After spending two terms in the House of Representatives, Roth trained his sights on the United States Senate seat being vacated by John J. Williams, who had announced his retirement in 1970. The uncontested choice of his party, Roth enjoyed the advantages of statewide name recognition and the strong support of the popular Republican incumbent. Moreover, although neither of the state's two major newspapers specifically endorsed a candidate in the Senatorial contest, both appeared to favor Roth in their coverage of campaign issues. The Democratic nominee, Jacob W. Zimmerman, the majority leader in Delaware's House of Representatives, charged that the newspapers were partial to Roth because his father-in-law sat on their common board of trustees, but according to most political analysts, the alleged press favoritism was less a factor in the election than Zimmerman's poor name recognition, his dovish stance on Vietnam, and his failure to raise sufficient campaign funds. On election day in November 1970, Roth took 58.8 percent of the 159,719 votes cast. To give his successor an edge in seniority over other freshman Senators, Williams retired early, and Roth was sworn in on January 2, 1971.

Senator Roth, who won reelection to a second term, in 1976, and a third term, in 1982, by turning back strong Democratic challenges from, respectively, Thomas C. Maloney, the mayor of Wilmington, and David N. Levinson, has established a solidly conservative record in the Senate. Between 1971 and 1981 the Senator received an average rating of 74.7 from the conservative Americans for Constitutional Action while the liberal Americans for Democratic Action and the Committee on Political Education of the AFL-CIO rated him at, respectively, 23.9 and 17.9. In 1980 Roth earned a perfect score of 100 from National Associated Businessmen Inc. and a 90 rating from the defense-oriented National Security Index of the American Security Council. In the same year, the Senator, a cosponsor of the compromise Alaska Lands Act, which protects the state's wilderness areas, was rewarded with an improved rating of 65 from the League of Conservation Voters.

Maintaining that "the basis of our diplomacy must be power," Senator Roth is moderately conservative in regard to defense and foreign policy issues. He has supported the development and deployment of such controversial weapons as the neutron bomb and the MX missile, although he is receptive to the idea of strategic arms control. In the area of foreign affairs, he joined his fellow conservatives in voting against the Panama Canal treaties, but he cautiously approved the resumption of normal diplomatic relations with the People's Republic of China. In a speech in 1979, he advised the government not to abandon Taiwan nor to assume that China's new attitude of cooperation was irreversible. He also warned against tilting toward China at the expense of improved relations with the Soviet Union.

As the Senate's senior delegate to all international economic conferences and negotiations, Roth recognizes the importance of foreign trade to America's influence in the world. A longtime advocate of the enactment of legislation creating a national export policy, he believes that the United States must actively promote export expansion. To that end, the Senator introduced in April 1981 a measure establishing a Cabinet-level Department of International Trade and Investment. "I believe it is high time we consolidate our nonagricultural responsibilities into a single executive branch agency whose secretary will make trade expansion a principal national goal," Roth explained. "For too long, the United States has sacrificed exports goals, including American jobs, to other objectives. It's time we got back in the ballgame."

In the domestic sphere, Roth has been a determined foe of mandatory busing to achieve racial integration in the public schools. Responding to their constituents' outcry against a court-ordered busing plan for Delaware's New Castle County, Roth and Joseph R. Biden Jr., the state's Democratic junior Senator, sponsored a measure prohibiting the courts from ordering busing except to correct intentional racial discrimination. The Judiciary Committee reported their bill in 1977, but the full Senate refused to add it as an amendment to the Elementary and Secondary Education Act of 1978. Roth has also aligned himself with conservatives on a number of other politically sensitive issues. For example, he voted against the extension of the time limit for the ratification of the Equal Rights Amendment, and he has consistently opposed federal funding for abortions.

Outraged by the escalating crime rate, Senator Roth has supported the passage of legislation providing compensation to the innocent victims of violent crimes and to the survivors of policemen, firemen, and prison guards killed in the line of duty. In addition, he has called for obligatory jail terms for persons convicted of committing crimes against the elderly, and in 1977 he persuaded the Senate to include in its version of the Protection of Children against Sexual Exploitation Act a hotly debated amendment mandating stiff criminal penalties for distributing child pornography whether or not it was judged to be obscene.

The third-ranking Republican on the Senate Finance Committee, Roth is among the most outspoken opponents of continued high government spending. He was one of the original proponents of the Budget Act of 1974, which established Congressional budget committees and gave them the power to set spending priorities and limits, and on repeated occasions throughout his political career, he has argued in favor of spending ceilings and across-the-board budget cuts, but he has always been willing to spare some essential domestic programs. For instance he urged his colleagues to pay special attention to blighted urban areas in the allocation of revenue sharing monies, and he has several times voted in favor of using the Highway Trust Fund to finance urban mass transit projects. In 1979 Roth backed federal loan guarantees to bail out the Chrysler Corporation, which numbers among its employees many of his constituents.

Although he has generally supported President Ronald Reagan's efforts to decrease the federal budget deficit, Roth disagreed with the White House on several key spending reduction proposals. Among other things, he opposed the dismantling of the Department of Education and cuts in appropriations for the Conrail transportation network, energy subsidies for the poor, and some forms of unemployment assistance. Roth has been especially concerned about the future of the financially strapped Social Security system, but unlike the majority of his Republican colleagues in the Senate, he preferred to postpone consideration of proposed changes in the entitlement program until after a bipartisan Presidential panel studied the problem and presented its report.

Late in 1977 Roth attached to a Social Security bill an unrelated proposal allowing a $250 tax credit to the parents of full-time college students. "It's time to give some relief to middle-class families," he pleaded on the Senate floor. "We are rapidly approaching a situation in this country where only the very affluent and the very poor will be able to attend college. The group in the middle—the very taxed—will be unable to afford it." Roth maintained that 78 percent of the approximately $1.2 billion in lost tax revenue would remain in the hands of taxpayers with annual incomes under $30,000. Fearful that President Jimmy Carter would veto the whole Social Security package, if it included a provision for tuition tax credits, House and Senate conferees deleted Roth's amendment from the final version of the 1977 bill. Undeterred, the Senator reintroduced the measure in the next legislative session, but it was 1982 before the Senate Finance Committee approved a tuition tax credit compromise of $300.

Determined to reduce what he has described as "the elephantine tax burdens faced by middle-income taxpayers," Roth joined forces in 1978 with a likeminded Republican Congressman, Jack Kemp of New York, to develop a comprehensive federal tax-cut package calling for 10 percent reductions in personal income tax rates and more modest cuts in corporate taxes in each of the following three years. In defense of their controversial proposal, the two lawmakers cited the thesis of Arthur B. Laffer, a professor at the University of Southern California, who contended that the federal government's tax rates had passed the point of diminishing returns and had become a disincentive to work and investment. According to this argument, expressed visually by the so-called "Laffer curve," a reduction in tax rates would increase government revenues by stimulating economic expansion and creating a larger base of wealth from which to draw. Kemp confidently predicted that the tax cuts would generate sufficient revenue to maintain most social welfare programs at current spending levels. Roth, however, was less optimistic. In his view, some cuts to reduce the federal budget deficit were unavoidable.

Although the tax relief package had the support of Herbert Stein, the chairman of President Richard Nixon's Council of Economic Advisers, and Milton Friedman, the Nobel prize-winning economist, among others, opposition to it was widespread. Critics, including Walter Heller, one of President John F. Kennedy's economic advisers, Arthur Okun, an economist at the Brookings Institution, and the influential magazine *Business Week*, warned that in an inflationary economy, tax cuts without concurrent spending cuts would, in Heller's words, "generate soaring deficits and roaring inflation." Congress rejected the measure in 1978 and again in 1980 despite Senator Roth's insertion of a provision imposing limits on federal spending.

During his campaign for the 1980 Republican Presidential nomination, Ronald Reagan took an important step toward endorsing the Roth-Kemp plan when he advocated reducing federal revenues by $36 billion through a 10 percent cut in 1981 personal income tax rates. Recognizing an opportunity to advance his proposal, Roth asked for and received the chairmanship of the platform subcommittee on economic policy at the 1980 Republican National Convention. Not surprisingly, the panel gave its blessing to the Roth-Kemp package, and the party incorporated it in its platform.

When the Republicans captured not only the White House but also the Senate in November 1980, the Roth-Kemp tax reduction scheme became, in the Senator's words, the "centerpiece of the President's economic recovery program." The Economic Recovery Tax Act of 1981, although it favored upper-bracket taxpayers more than the original Roth-Kemp plan had done, approached the legislative pair's ideal with its provision for a three-year series of 5 percent, 10 percent, and 10 percent cuts in personal income tax rates. Faced with exploding budget deficits in 1982, some Congressmen, especially those on the Democratic side of the aisle, suggested eliminating the scheduled third year of the tax cut. On the Senate floor and in hand-delivered letters to President Reagan, Roth continued to defend his tax-cut program as the best insurance for long-term economic growth. "This is no time for compromise, no time to flip-flop like we've done in the past . . . ," he told Steven V. Roberts in an interview for the *New York Times* (May 12, 1982). "It's all politics, the whole thing is politics. The reason they want to modify the individual tax cut is to say that Reaganomics is not working." Although he held firm on the need for income tax reductions, Roth supported the Senate's 1982 tax bill, which imposed new taxes on some luxury items and attempted to close existing tax loopholes.

Since his election to the Senate, Roth has continued his quest to bring greater accountability and efficiency to federal government. After an initial setback in 1973, he and Florida Democrat Lawton Chiles steered through the Senate in 1975 the so-called "sunshine" rule requiring the Congress to open to the public all committee meetings and conferences unless a majority voted to close the sessions because of national security considerations.

He has been less successful in his repeated attempts to secure passage of "sunset" legislation, so named because it would impose an automatic end to all federal programs after ten years unless Congress specifically renewed them following a comprehensive review. A persistent man, he has for the past decade pressed for the creation of a "Citizens' Commission on More Effective Government." Like the Hoover Commissions of 1947-49 and 1953-55, Roth's proposed commission would examine governmental operations and make recommendations for streamlining the federal bureaucracy. As chairman of the broad-based Governmental Affairs Committee, a post he inherited when the Republicans took control of the Senate in 1981, he is in an excellent position to advance these ideas.

William V. Roth Jr. has pale blue eyes and sandy-gray hair. He is a quiet man, an attentive listener, and a precise, articulate speaker. His religious affiliation is Episcopalian. On October 9, 1965, he married the former Jane K. Richards, a practising attorney. They have two children, William Victor 3d and Katharine Kellond. Senator Roth sits on the international advisory boards of the Georgetown Center for Strategic International Studies, the Brookings Institution, and the Pan-Pacific Community Association. In addition, he is a member of the Council on Foreign Relations Inc. and the Trilateral Commission, which seeks to strengthen ties among the industrialized nations.

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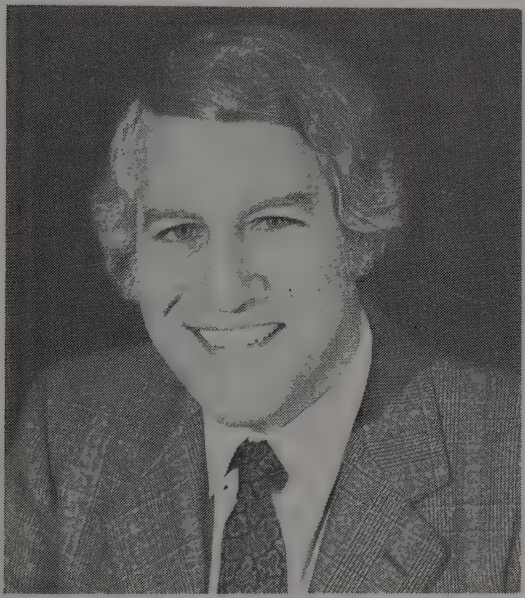

Rukeyser, Louis
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Every Friday night over 10,000,000 Americans tune in *Wall $treet Week,* one of the most popular and enduring series in the history of public broadcasting, to hear Louis Rukeyser give his comprehensive and objective analysis of the week's financial news. Watched by investors and noninvestors alike, *Wall $treet Week* is distinguished by the warmth, wit, and intelligence of its engaging and knowledgeable host, who worked for more than a decade as a reporter for the Baltimore *Sun* and served as an economics correspondent for ABC News before he joined the program for its first broadcast in 1970. Rukeyser is also the author of a best-selling investment guide, *How to Make Money in Wall Street,* and an award-winning columnist. His second weekly series on economic affairs, the recently launched *Louis Rukeyser's Business Journal,* is nationally syndicated to commercial television.

The second of the four sons of Merryle Stanley and Berenice Helene (Simon) Rukeyser, Louis Richard Rukeyser was born in New York City on January 30, 1933. His father, the former financial editor of the New York *Herald Tribune,* was the Hearst Newspapers' syndicated economic columnist for more than thirty years, and his brothers, like Rukeyser himself, have chosen careers in communications: Merryle S. Rukeyser Jr. is the executive vice-president for public information at NBC; William S. Rukeyser is the managing editor of *Fortune* magazine; and Robert J. Rukeyser is the public affairs director at American Brands Corporation.

"From the time I was a very young child," Louis Rukeyser told *Current Biography* in 1982, "I knew that I would be happiest following my father into a career in journalism." As a boy growing up in suburban New Rochelle, New York, he published a family newspaper and, during the summer, wrote a regular feature for his weekly camp newsletter. When he was eleven, he began to contribute articles about local school news to the New Rochelle *Standard Star,* and five years later, while he was a student at New Rochelle High School, that daily put him on the payroll as its high school sports correspondent.

In 1950, following his high school graduation, Rukeyser enrolled at the Woodrow Wilson School of Public and International Affairs at Princeton University, where he majored in the public aspects of business. In his free time he continued reporting and writing, as a correspondent for the New York *Times*, the New York *Herald Tribune*, and several other publications, and in the summers, as the assistant sports editor for the Mount Vernon (New York) *Argus*. His extracurricular activities also included a term as president of the University Press Club, an organization of campus news correspondents.

Shortly after he obtained his A.B. degree from Princeton in 1954, Rukeyser entered the United States Army to serve a two-year tour of duty, most of it as editor of the European edition of *Stars and Stripes*. On his discharge, he joined the staff of the Baltimore *Sun* as a general assignment reporter. Over the next few years he was, successively, the *Sun*'s chief political correspondent, London bureau chief, and principal Asian correspondent. His coverage of Asian affairs for the Baltimore *Sun* won him two awards for news interpretation from the Overseas Press Club.

With a decade of experience as a print reporter behind him, Rukeyser switched to broadcast journalism in 1965, when he became Paris correspondent for ABC News. "The thing that immensely appealed to me about television was the size of the audience," he told Helen Dudar in an interview for a Chicago *Tribune* magazine profile (September 30, 1979). "I wanted to get to more people." In 1966 he moved from Paris to London to head ABC's bureau in the British capital, and two years later he returned to New York City to fill the newly created post of economics editor for ABC News. "Wherever I went in the world, I felt that the number one failing in our business was economics," he explained to Steven Rattner of the New York *Times* (July 20, 1980). "I found myself more and more doing stories nobody else was doing and acquiring an unsought reputation as an economics correspondent. I invented the job of economic commentary on television."

Over the next five years, Rukeyser wrote and hosted for dozens of documentaries and special reports for ABC News, including *The Great Dollar Robbery: Can We Arrest Inflation?*, which brought him a 1970 Emmy nomination for outstanding achievement in news documentary programming, and the three-part series *Save on Your Taxes With Sylvia Porter*. He also delivered a twice-weekly commentary on economic issues on the *ABC Evening News with Harry Reasoner and Howard K. Smith*, and on March 1, 1971 he launched *Rukeyser's World*, a radio program syndicated to some 450 stations by the American Information Radio Network. For his commentaries on national and international affairs on *Rukeyser's World*, he was awarded the coveted George Washington Honor Medal of the Freedoms Foundation Inc. for "an outstanding accomplishment in helping to achieve a better understanding of America and Americans."

While working for ABC News, Rukeyser was asked by Anne Truax Darlington, then a producer for the Maryland Center for Public Broadcasting, to act as the host for the Center's proposed new series *Wall $treet Week*, a primer about changing economic trends and how they affect the average citizen's pocketbook and the national economy. Intrigued by the concept, Rukeyser accepted. During his interview with Helen Dudar he explained: "I wanted to try my wings on my own. I didn't think that network television economic news was anything it ought to be, and I wanted to see what I could do running Louis Rukeyser myself."

Originally carried only by stations in the Eastern Educational Network, *Wall $treet Week* began on November 20, 1970 as a series that was limited to thirty weeks. Two years later the Public Broadcasting Service picked up the program for national distribution, and it proved so popular with viewers that it was given a fifty-two week schedule in 1973. Meanwhile, Rukeyser continued to work for ABC News, but he resigned from the network in 1973, citing as his reason his frustration with commercial television's apathy toward economics programming. "I think they do a rotten job," he told Ron Scherer, who interviewed him for the *Christian Science Monitor* (July 15, 1974). "I think it's the most conspicuous failing of television journalism when they all concluded years ago that economics was too dull, too complicated, and too nonvisual. But, in fact, people are interested in it, and they pay attention every time you put it on. . . . Economics is kind of heavy," Rukeyser conceded, "but if you say 'money' to the average person, the eyes light up and the nostrils flare. There are few of us who don't have a passing interest in money."

The format of *Wall $treet Week*, which is telecast live from the studios of the Maryland Center for Public Broadcasting in Owings Mills on Fridays, has remained much the same since its first broadcast, with the half-hour split into three sections. Rukeyser opens the program with a witty, often irreverent roundup of the economic news of the week. His review is generously laced with alliteration, puns, and one-liners ("One more week like this and we'll have to call this program 'Wall Street Wake'"), but it is clear and concise. "At the end of a hard week, people don't want to turn on their sets and get educated," he explained, as quoted in *New York* magazine (December 22, 1976). "You have to bring people into the tent before you give them the message. And we do it by injecting a bit of humor and not taking ourselves too seriously."

After presenting his introductory monologue, Rukeyser saunters over to another area of the tastefully furnished, living room-like set to lead a roundtable discussion of economic trends with three financial experts who are selected from a pool of some twenty technical analysts, investment counselors, syndicated financial columnists, and stock market strategists. Among their more recent topics were commodity prices, currency exchange rates, inflation, interest rates, and the bond market. The experts also answer investment questions submitted by viewers. Despite Rukeyser's frequent insistence that his program "is not a stock tip show," economic analysts have noticed that Monday-morning trading in stocks mentioned on the preceding broadcast of *Wall $treet Week* is often heavier than usual. "There have been some damn good tips on the show," Rukeyser admitted to Helen Dudar, "but I've never stressed that because I don't think that's why people should watch. My feeling is that the average person should not be racing in and out of the market. The average small in-and-out trader loses money."

To conclude *Wall $treet Week*, Rukeyser and his three panelists interview a special guest, usually an economic spokesman for the federal government, a money manager, a business executive, or an analyst with expertise in a particular field, such as railroad stocks or money market funds. Among those whose names have appeared on the program's guest list since 1970 are Walter J. Heller, the chairman of the Council of Economic Advisers under President John F. Kennedy; Wolfgang Dernisch, an aerospace analyst for Morgan Stanley and Company; investment counselor Joseph Granville; Ray Dirks, who uncovered the Equity Funding scandal; and Paul Erdman, the maverick economist and best-selling novelist.

By the mid-1970's *Wall $treet Week* was the third most popular program on PBS, ranking after the children's shows *Sesame Street* and *The Electric Company*. With a touch of his wry, self-deprecating humor, Rukeyser explained his formula for success to John H. Lavin in an interview for the November 1980 issue of the *Dial*, the monthly program guide for public broadcasting stations: "There are just three secrets to making what could be a deadly dull show on economics not only enlightening but enjoyable. The first is that you have to speak English, which means you can't hide behind professional jargon. Second, since you will have spoken English and there's a high possibility you will have been understood, it will be helpful to know what you're talking about. And, third, you have to do it with a bit of flair."

With *Wall $treet Week* established as a solid hit, Rukeyser began to devote more time to lecturing and writing. His book *How to Make Money in Wall Street* (Doubleday, 1974), a lucid and well-organized guide for the fledgling investor, sold over 100,000 copies in hardcover and paperback and was a selection of the Literary Guild. In October 1983 Simon & Schuster published *What's Ahead for the Economy: the Challenge and the Chance*, his diagnosis of the American economy's ill health and his prescription for its recovery. "Money," his weekly column of economic commentary that he began in 1976, is distributed to some 200 newspapers by the McNaught Syndicate and, in 1978, earned him his second Freedoms Foundation award. Despite the pressures of his deadlines and his weekly broadcasts, he manages to fulfill about 100 lecture engagements a year. As he explained to Kiril Sokoloff, who interviewed him for the magazine *Sky* (September 1980), he views his roles as columnist, lecturer, and broadcaster as being complementary: "While there's no better medium for reaching people than TV, you don't get the feedback you need. That's why the column and my lecture activities are invaluable, because I get a constant flow of information about what people are most interested in." Collectively known as Rukeyser Enterprises, those ventures earn him an annual income well into six figures.

A staunch free-market advocate, Rukeyser firmly believes that the American economy would flourish with less government meddling. "Our needs will be served by a greater degree of individual liberty than has been customary in this or any other society," he told Warren Kalbacker, who interviewed him for *Playboy* (March 1982). "We also have to get over the idea that business is the enemy, that profits are antisocial, and that capitalism is a dirty word. The key to better living is a healthy private economy. Government never created prosperity for anyone."

Rukeyser himself is a small investor in common stocks, but, as he assured one reporter, his personal hedge against inflation is "living well." "The psychic benefits can't be taxed," he explained, as quoted in *Money* (September 1980). He admitted to Warren Kalbacker that he derived "secret salacious satisfaction" from good food and wine, and he makes an occasional visit to gambling casinos, where he wagers small sums at the blackjack tables.

A ruggedly handsome man once described by Arthur Unger as looking "for all the world like the famous Gilbert Stuart portrait of George Washington," Louis Rukeyser stands six feet two inches tall and weighs 190 pounds. He has blue eyes and naturally wavy gray hair, worn modishly long. To keep up with his fast-changing field, he reads voraciously—"everything from the *Economist* to *Penthouse*," to use his words. Although his hectic work schedule keeps him on the road for much of the year, he tries to spend weekends and summers at the rambling colonial house in Greenwich, Connecticut that he shares with his wife, Alexandra (Gill) Rukeyser, a British-born former journalist, whom he married on March 3, 1962. They have three daughters, Beverley Jane, Susan Athena, and Stacy Alexandra.

The first broadcaster ever to receive the G.M. Loeb Award, one of the most prestigious awards in financial reporting, Rukeyser is also the recipient of the 1980 award of the New York Financial Writers Association "for having made a significant, long-term contribution to the advancement of financial journalism," and he holds honorary doctorates from Loyola College, New Hampshire College, Moravian College, and Southeastern Massachusetts University. The Fashion Foundation recently added him to its list of best-dressed men for being the most "sartorially elegant host in America."

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Salazar, Alberto

Aug. 7, 1958– Runner. Address: b. c/o International Management Group, Cuyahoga Savings Bank Bldg., One Erieview Pl., Suite 1300, Cleveland, Ohio 44114

Alberto Salazar, the world's swiftest marathon man, has won all four of the 26.2-mile races he has entered, usually in the time he predicted. A top runner in the 5,000 and 10,000 meters since 1977, the intense, gutsy Salazar in 1980 won his first marathon, the New York City, in 2:09:41, a course record and the fastest marathon debut in history. The following year he won the New York race in 2:08:13, a new world record, and in 1982 he surged ahead of Mexico's Rudolfo Gómez to finish the event in 2:09:29. He won the 1982 Boston Marathon in 2:08:51, a course record. In road racing, his best marks are five miles in 22:03, a world record (1981), and 10,000 meters in 28:03.5, an American record, in 1982. His best track marks are 1,500 meters in 3:44.5 (1980), one relay mile in 4:01.9 (1981), two miles indoors in 8:24 (1981), 5,000 meters in 13:11 (1982), an American record, and 10,000 meters in 27:24 (1982), another American record.

Alberto Salazar was born in Havana, Cuba on August 7, 1958 to José Salazar, a civil engineer, and Marta Galbis Rigol Salazar, a portrait painter. He has two older brothers, Richard and José, an older sister, Maria Cristina, and a younger brother, Fernando. The Salazars have a keen sense of family genealogy and *noblesse oblige*. Seeing a divine hand at work in "the irresistible way of our history," José Salazar speaks of the persons of exceptional talent and character in each of the eleven generations preceding Alberto's almost mystically, as "a living force" keeping "the values of family and sacrifice and moral strength in times of corruption." He told Bill Brubaker of the New York *Daily News* (October 27, 1980) that he has instilled in his children the conviction that "if you work hard, you'll succeed." "I knew Alberto would win [his first marathon]. There's something about our family being able to stick it out. Maybe it's because my parents were from the Basque region of Spain." Marta Salazar traces her maiden name to the Roman general Galba, who conquered the Alicante region of Spain and was Emperor of Rome briefly (A.D. 68–A.D. 69) following the death of Nero.

The Salazars came to the United States for political reasons, after José Salazar had a falling out with Fidel Castro. José met Castro when both were students at the University of Havana. He became a lieutenant in Castro's rebel army, and after the overthrow of Fulgencio Batista in 1959 he served as director of tourist construction in Castro's government. After having several run-ins with Ernesto (Ché) Guevara, Castro's second-in-command, it became clear to Salazar "that Castro was turning Cuba into a Marxist state." Fleeing to Florida, in the autumn of 1960, he joined the army of exiles then being trained secretly in the Everglades (as well as Guatemala) for an invasion of Cuba for the purpose of toppling the Castro regime. The force of 1,500 that landed in the Bahía de Cochinos (Bay of Pigs) on the south coast of Cuba on April 17, 1961 was easily defeated by the Cuban army, and José Salazar, assigned to the third wave of invaders, never saw action.

Meanwhile, José Salazar's wife and children joined him in the United States. The family lived for ten years in the manufacturing town of Manchester, Connecticut, where José had found work as a civil engineer, and moved to Wayland, Massachusetts, near Boston. Alberto's "primary influence well into high school," was, he has said, his brother Richard, a Navy fighter pilot who did a 4:06 mile at the Naval Academy at Annapolis and captained the Midshipmen's cross-country team. In emulation of Richard, Alberto began running timed races when he was nine. In high school, he ran a 9:28 mile; was second in the National Junior 5,000 with 14:04; scored two 5,000-meter triumphs over the Soviets in the U.S.S.R.-U.S.A. junior meets; made the international cross-country junior team; placed twenty-fourth in the 1975 Amateur Athletic Union cross-country championships; and tied Craig Virgin's age-group record. *Track and Field News* ranked him the number one high school 5,000-meter runner in both 1975 and 1976. During his high school years Salazar trained with members of the Greater Boston Track Club, including Bill Rodgers, Dickie Mahoney, Vin Fleming, Mark Duggan, Freddie Doyle, and Kirk Pfrangle. "They took me in and gave me a nickname, the Rookie, and taught me tactics," he told Kenny Moore when Moore interviewed him for *Sports Illustrated* (March 22, 1982). "The insistence on full recovery, on consistency, and on not overracing was the same that I'd get later from [Bill] Dellinger at Oregon. I've been lucky in being coached the same way for eight years."

When Salazar graduated from Wayland High School—in the top fifth of his class—in 1976 his college choice was the University of Oregon in Eugene, Oregon because of its outstanding running tradition. As a freshman at Oregon, he failed to finish the National Collegiate Athletic Association cross-country race, and he posted a discouraging ninth in the N.C.A.A. 5,000. Lacking sprinting speed, he set his sights on distance, as his roommate, fellow runner Rudy Chapa, recalled for Kenny Moore. "He [Salazar] said when we were freshmen that he would hold the world record in the marathon someday. But he was relaxed about how long it would take."

Under Coach Bill Dellinger's tutelage, Salazar began overcoming faults in his technique. "Alberto was picking up his foot before his leg was fully extended behind him," Dellinger recalled, as quoted by Kenny Moore in *Sports Illustrated*. "So it looked like he ran like an old man. But as a sophomore he ran thousands of stadium steps with an inner tube filled with sand on his shoulders. That forced him to extend." Dellinger's predecessor at Oregon, Bill Bowerman, classifies Salazar, along with two previous Oregon runners, Keith Forman and Kenneth Moore, as a "bumblebee." He explained to Kenny Moore: "Mechanically, you can prove that bumblebees can't fly. It's impossible. But the bumblebees don't know that. My rule always was, 'Don't tell 'em.'"

In 1977 Salazar placed first in the Junior National Collegiate Athletic Association 5,000 meters and 10,000 meters. In the N.C.A.A. cross country he advanced from ninth in 1977 to first in 1978. A major problem Coach Dellinger had with him was "convincing him he didn't have to run 500 miles per week." In the summer before his junior year, he suffered a foot fracture and still ran fifteen miles a day. "The tougher, the more severe conditions are, the better he'll do," Dellinger told Kenny Moore, "except in the heat." In August 1978, staggering in second behind Bill Rodgers in the 7.1-mile Falmouth (Massachusetts) Road Race, he was felled by heat prostration; registering a body temperature of 108 degrees, he was packed in ice and given the last rites of the Catholic church. The ice, fortunately, quickly brought his temperature down. That autumn he won the N.C.A.A. cross-country championship and finished second to Greg Meyer in the Amateur Athletic Union cross country. In the *Runner's World* Five-Mile Invitational in December 1978 Salazar and Craig Virgin burned up the road at a 4:26 pace, with Salazar finishing one step ahead, although both runners were clocked at 22:13, a new world record for the distance.

Exacerbating Salazar's problems early in his college career was a personality adjustment, as he explained to Bob Wischnia when Wischnia interviewed him for *Runner's World* (October 1980): "Running is so big here in Eugene that the fans kind of expect all the runners to conform to this superstud jock image. You're expected to go out and party and pick up girls. At first I just went along and conformed to that image, but I was brought up in a Catholic family and it was bothering me that I was just doing what the crowd did." The personality problem was helped by his becoming a "born-again" Christian, a Catholic charismatic, in 1978. "Basically what that means is you accept Christ into your life and reaffirm his powers. I think I'm more comfortable with myself now and more honest about who I am."

In 1979 Salazar had personal bests of 13:22.4 in the 5,000 meter and 28:06.2 in the 10,000. Although only twenty-fifth in the world standings, he ranked second to Craig Virgin in the United States 10,000-meter list. In the 1979 P.A.C.-10 cross-country championships he was the only runner to stay with the world record holder Henry Rono of Kenya over the hilly Stanford University course, tenaciously hanging on until the last quarter before coasting in second. The pattern was reprised at Lehigh University, where in the N.C.A.A. 10,000, Salazar was bested by Mike Musyoki and Suleiman Nyambui, finishing third in 28:06.2. Running for the Greater Boston Track Club in 1979, Salazar snared his first A.A.U. cross-country national championship.

Despite warnings from Coach Dellinger, Salazar too quickly increased his practices to 140 miles weekly going into 1980. The result was such crippling tendonitis in his left knee that he had to quit training in March. While other runners were training for the Olympic trials to be held in Eugene in June, he was spending his time keeping in cardiovascular condition by swimming in the University of Oregon pool while seeking relief in medicine, chiropractic, and acupuncture. Discouraged, he decided to write the year off as lost and go home to Wayland, Massachusetts. He was stopped at a traffic light in Bend, Oregon, when another car rammed into the rear of his used Volkswagen, sending the car to the repair shop and Salazar back to Eugene. Salazar, who believes "there is a reason for everything that happens" to him, soon came to view the accident as providential.

The day after Salazar arrived back in Eugene, he went for a slow three-mile run and found that the experience, while uncomfortable, was not painful. With only four weeks left before the Olympic trials, he progressed daily, and in the trials in June, pacing himself carefully and relinquishing the lead to Craig Virgin and his running mate, Herb Lindsay, he finished third in the 10,000 meter and thus earned an Olympic berth. That prize turned out to be strictly honorary when the United States boycotted the Moscow Olympics to protest the Soviet invasion of Afghanistan, but Salazar was on his way again. Having no collegiate cross-country eligibility in the fall of 1980, he began training for his first marathon, the 1980 New York City event.

Never having run a race of more than ten miles before, Salazar did two consecutive training runs of twenty miles each to become accustomed to the distance. On October 25, the day before the New York race, he said he felt "capable of a 2:10," and that he intended "to beat Billy Rodgers [the four-time winner of the New York City Marathon] at his own game." On October 26, 1980 he ran up to his word, trimming by twenty-eight seconds the old record of Rodgers, who came in fifth. Salazar's time of two hours, nine minutes, and forty-one seconds was the fastest first marathon ever run and a new mark for New York. From among some 14,000 entrants running through the five-borough course that began at the Verrazano Narrows Bridge on Staten Island, the lead pack diminished to twenty, then fifteen. With ten miles to go, John Graham of Birmingham, England, Rodolfo Gómez of Mexico, and Salazar were the front runners. "I was tempted to take off right then. I had to hold myself back," Salazar later recounted. As he entered Central Park, with three miles remaining, he knew he was going to win. "It was a different feeling from a hard race on the track. There you hurt most of the way. Here it was really bad only the last two miles." He was "surprised" not to encounter the "wall" that is supposed to stymie new marathoners after twenty miles and to discover that the marathon is "not something you have to run a lot of times to run good."

Realizing that there is "a fine line between training at your maximum . . . and overtraining," Salazar lowered his twenty miles of running per day to sixteen or seventeen, averaging 120 miles a week. On January 4, 1981 he blazed through his second *Runner's World* Five-Mile Invitational in Los Altos, California in 22:04, breaking his own world record for the distance. Steve Scott, Nick Rose, and Rod Dixon never caught up with his first 4:12 mile. At one and a half miles, he left behind Thom Hunt, his closest challenger; at two miles he clocked 8:36; and he passed three miles in 13:01. In his next race, a two-mile indoor event in Portland, Oregon, he won in 8:33.5. On February 6, 1981 he was narrowly vanquished by Suleiman Nyambui in a 5,000-meter race in Madison Square Garden, but his 13:23.1 mark outdid the previous American indoor best for that distance, Greg Meyer's 13:40.6.

Later in 1981 Salazar took the 5,000 and 10,000 meters in the P.A.C.-10 championships and was the top American in the N.C.A.A. 10,000 meters. Averaging 4:30 per mile over the 7.1 mile course, he won the Falmouth Road Race in August in 31:56. At the World Cup meet in Rome in September his third-place finish with a personal best of 27:40.69 in the 10,000 meters made him the second fastest American ever at that distance.

As defending champion in the New York City Marathon on October 25, 1981, Salazar kept his promise to break the world record of 2:08.34 set by Australian Derek Clayton in 1969. Leading a record field of 14,496 starters and 13,360 finishers and viewed by an estimated 2,500,000 spectators lining the streets as well as a worldwide television audience, he was in control at the halfway point (about 1:04:10); between miles sixteen and seventeen he sped away from his competitors with a 4:33 mile. Decelerating slightly from the twenty-second on, he took the last miles in 4:55, 5:02, 5:06, 4:52, and 4:58 and crossed the finish line in Central Park in 2:08:13. "If someone had been there to force me to race, I think I could have cut another twenty seconds or so," he later commented.

At the Athletics Congress cross-country championships in Burbank, California in November 1981 Salazar outkicked the formidable Henry Rono but was edged out for first by Britain's Adrian Royle in the 10,000 meters. His time of 28:39 nonetheless earned him a national title. For his achievements in 1981 he received the Nurmi awards for best male road runner and best American male distance runner.

Redeeming his loss to Suleiman Nyambui in the 1981 Millrose 500, Salazar outran the Tanzanian by a full nine seconds in the U.S. Invitational three-miler in January 1982, coming back from a tumble to finish in 13:23.8. On April 19, 1982 Salazar won his first Boston Marathon in 2:08.51, a second for the oldest course in American roadrunning. With a kick in the last 100 yards, he dramatically surged to a ten-yard, two-second victory over Dick Beardsley, with whom he had been cruising virtually shoulder to shoulder for nearly the whole course. The intense effort in the hot weather dangerously dehydrated Salazar; after crossing the finish line he collapsed and had to be given emergency treatment. During the summer of 1982 Salazar set American records in the 5,000 (13:11.93) and 10,000 meters (27:25.61) in the Bislett Games in Norway.

On October 24, 1982 Salazar won his third consecutive New York City Marathon by kicking to a four-second victory over Rodolfo Gómez in the closest finish in the thirteen-year history of the event. Running the 26.2 miles at a pace of four minutes and thirty-five seconds per mile, Salazar was timed at two hours, nine minutes, and twenty-nine seconds, more than a minute slower than his world-best of 2:08:13 the year before. "I'm hoping that I'm not going to have to make a habit of sprinting at the end," Salazar commented. "I don't think my nerves can take it."

Salazar believes that eventually he will be able to run close to a 2:05 marathon on a fast course. Eschewing Derek Clayton's faith in heavy mileage workouts, he continues to train more for track, rather than specifically for the marathon. Salazar's favorite tactic is breaking away early. He learned the softening up strategy of throwing twenty-yard surges on the backstretch from Henry Rono. Keeping training diaries of all his workouts, Salazar painstakingly records times, distances, and assessments of his capabilities. Running with calm precision, unaffected by the antics of spectators, he describes his identifiable style as "a shuffle stride"; it is short with a low knee lift. A British writer once noted that Salazar gave the impression "of a man running on hot coals."

Alberto Salazar received his degree in marketing at the University of Oregon in 1981. A member of Athletics West, which provides him with health benefits and other perks, he works part-time as a consultant to the Nike Company, making promotional appearances and conspicuously wearing Nike running shoes and other gear. A member of the Association of Road Racing Athletes, he believes that amateur runners should be compensated by race sponsors for their performances. Because of technicalities in the rules of both the Athletics Congress, the national governing body for track and field, and the International Amateur Athletic Federation, he accepts under-the-table payments without qualms. Continuing to train in Oregon, he lives in a townhouse in South Eugene with his wife, Molly Morton, who is also a distance runner, their infant son, Antonio Roberto, and a black pit-bull terrier named Toby. The Salazars were married on December 21, 1981.

A serious, quiet man, Alberto Salazar seems uncomfortable with his celebrity and the attendant adulation, but he speaks uninhibitedly about his potential as well as "the stupid things" he has done, "like training while injured." The swarthy, curly-haired, brown-eyed, and lanky athlete is six feet tall and weighs 144 pounds. Estimating that he has seven more years of running, he relishes the "clashing of wills" in the marathon. His pain threshold is yet to be measured. "If I want to win," he once observed, "it all comes down to, 'Can I take more pain than the other guy?' It's like both guys holding their hands over a flame saying, 'O.K., who's going to pull away first?'"

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Savitch, Jessica

1947- Broadcast journalist. Address: b. NBC News, 30 Rockefeller Plaza, New York City, N. Y. 10020

BULLETIN: Jessica Savitch died in an automobile accident in rural Bucks County, Pennsylvania on October 23, 1983. *Obituary*: N Y Times D p34 O 25 '83

Jessica Savitch, the principal reporter and writer for the Saturday edition of the *NBC Nightly News* and for the weeknight one-minute news summary *NBC News Capsule*, is among the first women to benefit from the 1971 Federal Communications Commission ruling that prohibits discrimination in the hiring and promotion of women in broadcasting. Having learned her craft as a general assignment reporter at an understaffed television station in Houston, where she often doubled as field producer, cameraman, and editor, Miss Savitch served a five-year apprenticeship in various coanchor and anchor positions at the NBC affiliate in Philadelphia before joining the network news team in 1977. She manages to be at the same time businesslike, authoritative, and feminine—qualities that have endeared her to viewers, who recently voted her and CBS's Dan Rather "TV's Most Appealing Anchors." In addition to performing her regular anchoring duties, Miss Savitch contributes commentaries to NBC Radio, fills in for vacationing anchormen on weekday broadcasts of the *NBC Nightly News* and *Today*, and occasionally serves as a panel member on *Meet the Press*. Since January 1983, she has also anchored *Frontline*, public television's highly regarded weekly documentary series. Her reporting has won her a number of awards, including four Emmys and a prestigious Alfred I. Dupont-Columbia University award.

Jessica Beth Savitch was born in 1947 in Kennett Square, Pennsylvania, the eldest of the three daughters of Florence and David Savitch. Her father, a clothing merchant, unwittingly groomed his daughter for her future career by encouraging her to take part in the lively dinner-table discussions of current events with which he began every evening. Miss Savitch prepared for those nightly family debates by reading her *Weekly Reader* from cover to cover and by watching television newscasts. "It was to win his [her father's] approval that I began to follow news events," she admitted in her candid autobiography *Anchorwoman* (Putnam, 1982), "but in time I became mesmerized by the stories themselves." Miss Savitch dreamed of becoming a reporter, even though she had, as she put it, "no role models because there *were* none." In the mid-1950's only a few women worked in television news, and fewer still occupied positions of authority. Most of them were "cookie correspondents," to use Miss Savitch's term, who presented chatty features about "fashion, food, and other fluff" on the low-rated midday news programs.

Shortly after David Savitch died, in about 1959, his widow moved with her daughters from rural Pennsylvania to Margate, New Jersey, where she returned to work as a registered nurse. Jessica Savitch was admittedly shattered by her father's death and the drastic changes it imposed on her life. An above-average student at Atlantic City High School, she nonetheless felt "out of place" in the huge, multiracial, inner-city school until her sophomore year, when she was hired by WOND, a radio station in nearby Pleasantville, as a disc jockey and news reader for its Saturday afternoon show *Teensville*. "I loved everything about the radio station, even its oddly comforting smell of musty records and ink drying on the wire machines and oxidized tapes and marsh gas," Miss Savitch recalled in her autobiography. "WOND became my center, taking the place of all I had lost. At last I felt as though I belonged."

By her senior year Miss Savitch was determined to become a broadcast journalist. Overcoming her mother's reservations about a profession that at the time appeared to offer few opportunities for women, she applied to several of the small number of colleges then offering degree programs in communications. She eventually chose Ithaca College, in upstate New York, because it was the least expensive of the schools she had considered. Although she had won three scholarships, including a $500 merit scholarship from Ithaca, Miss Savitch spent the summer following her high school graduation working mornings as a switchboard operator at a local motel and afternoons and weekends at WOND to scrape together enough money to cover her projected expenses.

One of only three women enrolled in the communications department at Ithaca College, Miss Savitch soon came up against the discrimination that had for years blocked the advancement of women in broadcast journalism. After she was denied an on-air position at the college's AM-FM radio station, she protested to the station's male faculty adviser, who pointedly told her that there was "no place for broads in broadcasting." Furious, she appealed to college administrators. Ordered to find a place for her, the station manager reluctantly assigned Miss Savitch the late-night slot on Saturdays. After only one night on the job, however, she was dismissed for failing to shut down the transmitter after signing off the air—a task her employer had perhaps deliberately neglected to include among her instructions.

To finance her college education, Miss Savitch worked as a model and narrated industrial filmstrips; she also did voice-overs and, occasionally, on-camera commercials for businesses in nearby Rochester, New York. Her most lucrative commercial assignment was as the regional "Dodge Girl," a role that often required her to perform such death-defying stunts as jumping over a new Dodge car on horseback. About midway through her college career she landed a job as a weekend disc jockey at WBBF-AM in Rochester, where she took on the nickname of "the Honeybee." Something of a local celebrity, she was often called upon to make promotional appearances or cover local news events and was soon spending as much time in Rochester as on campus.

After taking her B.S. degree in 1968, Jessica Savitch continued to work part-time for WBBF while she searched for a job as a broadcast journalist. Confident that with her degree and on-air experience she could easily find an entry-level position in broadcasting, she sent résumés to news directors at dozens of radio and television stations only to be rejected for a variety of reasons, ranging from her inexperience to her physical attractiveness. As she reported in *Anchorwoman*, one news director admitted that he turned her down because she was "too pretty" and would "cause dissension in the newsroom."

Undismayed, Jessica Savitch moved to New York City in September 1968 to try her luck in person. Supporting herself by modeling and by making commercials, she made the rounds of the metropolitan radio and television stations. Finally, in 1969, she was hired by Joan Showalter, the personnel director at CBS, to "float" from one network division to another as an all-purpose assistant. While working as a researcher and "gofer" for CBS Radio, she took graduate courses in political science at New York University and practised writing copy from wire service reports. Charles Osgood, an experienced correspondent, patiently went over her efforts with her and taught her how to write for the ear. One of the few other reporters to take an interest in her career was Ed Bradley, who occasionally allowed her to accompany him on assignments.

Realizing that she might never get the opportunity to prove herself in the fiercely competitive New York broadcast market, Miss Savitch contacted network-affiliated stations across the country. Only a few stations requested her demonstration tape of a hypothetical newscast, but one of them, KHOU-TV, the CBS affiliate in Houston, was impressed enough to hire her, in mid-1970, as a general assignment reporter. For the next two years she covered hard-news stories, including natural disasters, strikes, murder investigations, elections, political scandals, a skyjacking, and on one occasion, a robbery in progress, as well as the usual assortment of local-interest features. "I had no trouble getting the story as a reporter because I was a woman," she told Anita Klever in an interview for Miss Klever's book *Women in Television* (1975). "I had trouble with the people I worked with. The cameramen . . . didn't want to go on a breaking story with me because they were afraid I would get upset. They would delight in showing me dead bodies."

Three months after Jessica Savitch joined KHOU-TV, the station's news director encouraged her to try out for the vacant weekend anchor slot. On the day of the audition she pulled her hair straight back, donned a severely tailored dark suit, and gave what she has since described as her "best male imitation" for the camera. Selected over several men, she became the first anchorwoman in the South. During the week she continued to file as many as three pieces a day, many of them for the CBS News network bureau in Atlanta, Georgia. Imaginative and resourceful, she invariably adopted a novel approach to enliven even the most overworked story. For example, when she was assigned to ride an elephant for the station's coverage of a circus parade, she strapped a camera to her foot to obtain an elephant's eye view and told her story from the animal's perspective.

In her eagerness to move up to a bigger broadcast market, Jessica Savitch signed on with KYW-TV, the NBC affiliate in Philadelphia, as a general assignment reporter, in November 1972. Four months later she was chosen to anchor the weekend newscasts, but despite her popularity with viewers, she was never asked to substitute for vacationing weeknight anchormen, a traditional prerogative of weekend anchors. Frustrated by repeated slights, she tried to break her five-year contract in order to accept a promising offer from CBS News. After talks with KYW executives, who had gone to court to block her resignation, she returned to work on the condition that she be treated and paid comparably to her male colleagues.

Living up to its side of the bargain, the management of KYW named Jessica Savitch coanchor of the early and late evening editions of the weeknight *Eyewitness News*, in August 1974 and February 1976, respectively, and anchor of the *Eyewitness News* noon program, in September 1975. For her part, she embarked on a personal improvement course, taking voice lessons to erase traces of a lateral lisp and practising her on-camera delivery. To perfect her "stand-up" presentations, she devised a method that, once mastered, virtually eliminated the possibility of embarrassing gaffes and expensive retakes. Before facing the camera, she prerecorded her reports on a cassette tape recorder. When she went on the air, she simply played back the tape and, listening through a concealed earphone, repeated her story word for word.

Moreover, Jessica Savitch initiated several award-winning documentaries and special reports on such subjects as natural childbirth, dieting, divorce, political patronage, and the training of policewomen. For her five-part series "Rape . . . the Ultimate Violation," Miss Savitch spent two weeks on the streets working as a decoy with a police undercover anticrime unit. The series, which won the 1974 Clarion Award from Women in Communications, Inc., was later screened for legislators in Pennsylvania, New Jersey, and Delaware, and was at least partly responsible for a revision of laws regarding the treatment of rape victims and the prosecution of rapists in those states. During her tenure as reporter and anchorwoman at KYW, the station's newscasts jumped from third to first place in the local ratings race.

When her contract with KYW expired in 1977, Miss Savitch was courted by all three major networks. The best opportunity for career development and advancement came from NBC, which offered her a job in its Washington news bureau covering the United States Senate and an anchor position on the Sunday edition of the *NBC Nightly News*. Joining the network in September 1977, Miss Savitch covered, over the next several months, the Senate debates on the Panama Canal treaties and the so-called Humphrey-Hawkins full-employment bill, reaction to the Bert Lance scandal, and the 1978 off-year elections, among other things. The coolness and competence with which she performed in the company of such network heavyweights as John Chancellor, David Brinkley, and Tom Brokaw on election night in 1978 and again in 1980, when she followed the results of the Congressional and gubernatorial contests, finally earned her the respect of her male colleagues, many of whom had resented her appointment to a coveted anchor post.

To broaden Jessica Savitch's experience, Don Meaney, a vice-president of NBC News, eventually transferred her from Capitol Hill to general assignments. In April 1979 she was selected for the "Segment Three" unit, which put together short documentaries for the *NBC Nightly News*, and from June 1979 until July 1980 she also served as a principal reporter on *Prime Time Sunday* (called *Prime Time Saturday* after its shift to a Saturday night time slot in January 1980), NBC's weekly "news magazine" series. Among her *Prime Time* credits were interviews with Jane Fonda and her husband, Tom Hayden, investigative pieces on the stockpiling of nerve gas by the Soviet Union and on cancer-causing chemicals, and feature stories on modeling agencies and the passing of the one-room "little red" schoolhouse.

Admittedly ambitious, Miss Savitch regularly works fifteen hours a day, six or seven days a week. She rises early and scans all three New York City daily newspapers, the *Wall Street Journal*, and the Washington *Post* before leaving for her office at NBC headquarters in Rockefeller Center. There, after examining the wire service reports and satellite "feeds" from NBC's overseas correspondents, she goes over the probable rundown of stories for the twice-nightly *NBC News Capsule* (formerly known as *NBC News Update*) and, on Saturdays, the network's evening newscast with producers and staff, then writes her copy for the night's broadcasts. She also spends some time each week working on documentaries, such as *Spies Among Us*, an analysis of alleged Soviet surveillance in the United States, and special reports on a variety of subjects, most recently, the plight of El Salvadoran refugees in Los Angeles and the effect of women's votes on the 1982 off-year elections.

On the lecture circuit and as a visiting professor of journalism at her alma mater, Miss Savitch staunchly defends "substance over form" in television news reporting. She has often spoken out against the disturbing trend toward packaging and marketing the news as "a commodity," and she particularly deplores the money lavished on elaborate sets and electronic wizardry, often at the expense of the news staffs, and the emphasis, especially in local newscasts, on badinage and "cute chit-chat" routines. Although she applauds the "great strides" made by female television correspondents in the past decade, she is quick to point out that films like *Network* and *The China Syndrome*, which portray them as "emotional," "empty-headed," "amoral," and "asexual," to use her words, perpetuate the myths about the unsuitability of women for important posts in the industry. Miss Savitch believes that the proved skills of such respected broadcast journalists as Barbara Walters, Leslie Stahl, Liz Trotta, Marlene Sanders, among others, will eventually dispel those myths.

Jessica Savitch, who stands five feet five inches tall and weighs about 100 pounds, has shoulder-length, reddish-blond hair and pale blue eyes. To maintain her trim figure and keep her energy level high, she exercises regularly, swims, and plays tennis. Her hectic schedule leaves little time for recreation, but she has learned to pace herself, and she occasionally schedules restorative breaks in her day. Among her favorite forms of relaxation are baking bread, doing needlepoint, and reading.

Shortly before setting out to cover the 1980 election campaigns, Miss Savitch married Melvin Korn, a Philadelphia advertising executive. That marriage ended in divorce within the year. In March 1981, she wed Donald Rollie Payne, a gynecologist. Payne, who was seriously ill, committed suicide the following August. A few weeks later, the reporter asked to be transferred to the NBC bureau in New York City, where she shares an apartment on Manhattan's Upper East Side with her Siberian husky, Chewy, and her two cats, Sveltie and Rommie. She received an honorary doctor of humane letters degree from Ithaca College and was elected, in 1980, to a five-year term on the college's board of trustees.

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Schillebeeckx, Edward

(skil´ a-bāks)

Nov. 12, 1914– Roman Catholic theologian. Address: b. c/o The Crossroad Publishing Company, 575 Lexington Ave., New York City, N.Y. 10022

The progressive, "transconfessional" Flemish theologian Edward Schillebeeckx, who is a member of the Dominican order, is in the forefront of contemporary Christologists who are reexamining the doctrinal interpretation of Jesus for the purpose of making "the unique One of Israel" more accessible to the men and women of today. Through his books and his teaching at the Catholic universities of Louvain (1943–57), Belgium and Nijmegan, the Netherlands and his work as a *peritus* at Vatican Council II, Schillebeeckx has contributed to a renewal and democratization within the Roman Catholic Church and especially to the emergence of Dutch Catholicism as a seedbed of bold new approaches to Church doctrine and government. His book *Jesus: An Experiment in Christology* made him the subject of an investigation by Vatican heresy hunters in 1979, but the only action taken against him was an admonition to "clear up ambiguities" in his future writing.

The sixth of fourteen children of Constant and Johanna Schillebeeckx, Edward Cornelius Florentius Schillebeeckx was born on November 12, 1914 in Antwerp in Flemish-speaking northern Belgium, where his father was an accountant in the Public Records Office. Eleven of his siblings are still living. Regarding their attitude towards his controversial work in theology, Schillebeeckx told Huub Oosterhuis and Piet Hoogeveen in the taped conversations comprising *God Is New Each Moment* (T. & T. Clark, 1983; Seabury, 1983), prepared on the occasion of his reception of the Erasmus Prize: "Just after the Vatican Council, they all stood firmly behind me, but recently they have been less on my side. They think I am going too far." They disagree with him politically also, because "they belong to the well-to-do middle class . . . doctors and engineers, for example, and people of that kind are not usually inclined towards the left wing."

One of Schillebeeckx's older brothers is a Jesuit missionary in India. When he was fifteen and a student at a Jesuit boarding school in Turnhout, Belgium, Schillebeeckx felt inspired to follow in his brother's footsteps and go to India as a Jesuit, "not so much in order to be a missionary as to study Hinduism and Buddhism," he has recounted in *God Is New Each Moment*. "What struck me above all were the many parallels between the Trinity in Christian teaching and similar data, such as the Trimurti with Brahma, Vishnu, and Shiva in Hinduism." His reading, however, turned him away from "the Jesuit spirit of combat and achieving more than others" and towards the Order of Preachers, better known as the Dominicans, who "stressed the priority of grace and wanted to 'let God be God.'"

"I had known the Jesuits for eight years," he continued, "but I had never seen a Dominican in my life. There were none in Turnhout. So, when I was nineteen, I went in search of them. I found out that they had a novitiate in Ghent. The prior there was Father Matthijs and he invited me to spend a week in Ghent during the summer holiday. He enclosed a reproduction of a fresco showing [Saint] Dominic embracing Saint Francis—it was by Fra Angelico, I think—in his letter to me and I well remember how deeply affected I was by this very emotional picture. . . . Friendships were not allowed in the Jesuit houses and anything that was even remotely connected with emotion was squashed at once. . . . I went to Ghent and my visit was a real revelation for me. Philosophy was taught there with a great deal of attention to the doctrine of God. The Dominican theological college was at the Catholic University of Louvain at that time, and their theology was all done with social questions in mind. The combination of the two was exactly what I was looking for."

After studying philosophy for three years at the Dominican house of studies in Ghent, Schillebeeckx did his compulsory term of service in the Belgian military. As a theology student at the Catholic University of Louvain he at first remained chiefly interested in philosophy and, despite his assertion that the curriculum was "exactly what [he] was looking for," he discovered that the "playing with concepts" in neo-scholastic theology "meant nothing" to him. Called on the carpet by his master of studies, the theologian D. De Petter, he was told: "You must really try to work your way into theology. If the *Summa* [*Theologica* of St. Thomas Aquinas] doesn't mean anything to you, begin with Karl Adam." The latter, who taught dogmatic theology in the Catholic faculty at the University of Tübingen, Germany during the first half of this century, was inspired by the Latin Fathers of the Church, especially by St. Augustine, and by Biblical exegesis, to follow a course of theological renewal away from neo-scholastic rationalism.

Reading Karl Adam's *Christ Our Brother* and *The Spirit of Catholicism*, Schillebeeckx found "enormously" appealing the author's discussion "in great detail of the essence of Christian teaching" and his analysis and exposition of "all the dogmas of the Church from the Trinity to the Immaculate Conception without using a single scholastic term in all his work." "In those days . . . ," Schillebeeckx pointed out to Oosterhuis and Hoogeveen, "Catholics did not read the work of Protestant exegetes. They only began to after the war. Karl Adam, though, studied the Bible. There are splendid pages in his books on the 'psychology of Jesus,' containing elements of [the] concern for the *man* Jesus that was to develop later." From Adam, Schillebeeckx went on to read the theological essays of Pierre Rousselot giving fresh impetus to "the aspect of human experience in faith that had become almost entirely lost in post-Tridentine Catholic theology." The reading of Yves Congar and Karl Rahner also contributed greatly to his theological development.

Following his ordination, in 1941, Schillebeeckx studied in Paris, at the Sorbonne and at Le Saulchoir, the French Dominican house of studies, earning his doctorate in theology. In Paris he got to know Abbé Chenu, the Dominican who, he acknowledges, "probably did more than anyone to inspire [his] theological thinking . . . not just by what he said, but by his whole personality." It was Chenu who introduced the phrase "the signs of the times" into theology and developed Lacordaire's idea of the Church "present in the world" into the theological basis for the priest-worker movement. "I myself learned from Chenu, after his teaching had been condemned [by Rome], how to carry on when you are under suspicion from Rome" Schillebeeckx related in *God Is New Each Moment*. "Even before there was any liberation theology, he defined the Church as 'a Church of the poor and oppressed' and the 'messianic community of the poor.'"

The priest-workers sought to influence the blue-collar people they lived among not so much by Christian preaching as by Christian praxis—their way of life. As a professor at the Catholic University of Louvain, beginning in 1943 and especially in the 1950's, Schillebeeckx recalls that he had many students who wanted to be priest-workers. "I said, that's fine, and the best part that I can play in this as a theologian is to reflect about that praxis. Looking back at the whole movement now . . . I can see that we were unconsciously experimenting with a model that was further elaborated later into the liberation theology. Praxis came first and theology was the second step. In theological reflection, you try to ascertain the degree of authenticity in that praxis, as seen from the vantage-point of faith." He "always believed very firmly that theological reflection must follow praxis [or] praxis becomes too vague." Testing that "model for [his] theology," he and his students spent one summer vacation building a refugee center and working with displaced persons on the East German border. After the physical work of the day, he led his students in theological reflection, and "that and the physical work formed [us] into a very close community."

While at Louvain, Schillebeeckx began to publish. His initial book was *De sacrementale heilseconomie* (1952), translated as *Christ: The Sacrament of the Encounter with God* (Sheed & Ward, 1963), a refreshingly nonscholastic study of the liturgical sacraments, the "outward signs" instituted by Christ that convey the divine grace they signify. Moving back from Thomas Aquinas to the teachings of the Church Fathers and then forward to more existential views, the book contained hardly any Biblical exegesis at all, as Schillebeeckx noted in *God Is New Each Moment:* "That came later. It happened just the other way round with the Protestants. They began by returning to Biblical experience." In his work of "new Mariology," *Maria, Moeder van de verlossing* (1954), translated as *Mary, Mother of the Redemption* (Sheed & Ward, 1964), Schillebeeckx used a Christological rather than an ecclesiastical focus, for the most part avoiding the previously common pitfall in Catholic Mariology of associating the mother of Jesus with the whole progress of salvation history.

Schillebeeckx was responsible for the entire four-year program of dogmatic theology at Louvain, teaching everything from the theology of creation to eschatology. "I did that two-and-a-half times, that is, for ten years, until 1957, when I was appointed to Nijmegen University," he recounted to Huub Oosterhuis and Piet Hoogeveen. "That was one world, the world of study. On the other hand, I was also the students' *magister spiritualis*, giving spiritual guidance to sixty students. I functioned not so much as a 'master' as an elder brother. So I did away with most of the rules, since these had been the cause of many of the conflicts between the students and the superior and the other fathers." His permissiveness, grudgingly permitted by the administration, contributed to an unusually progressive priest-training program at Louvain, so that when he went to the Catholic University of Nijmegen in the Netherlands he "thought [he] had gone back to the Middle Ages."

As an unofficial *peritus*, or theological expert, with the Dutch episcopal delegation to Vatican Council II (1962-65) Schillebeeckx never entered the assemblies of the council itself, but in between he lectured and led discussions at conferences of not only the Dutch prelates but also the Polish, Indian, and Brazilian bishops. He had a hand in several of the conciliar statements of ecclesiastical renewal, and he and two other theologians composed the final version of the chapter on marriage and the family in the document "The Church in the Modern World" (*Gaudium et spes*).

Schillebeeckx regards the achievement of Vatican II as "ambiguous." First of all, as he explained to Oosterhuis and Hoogeveen, it was, "compared with the great 'feudal' encyclicals of Leo XIII and his successors up to the time of Pius XII, the first great liberal," a "bourgeois council, in which the Church accepted for the first time the acquired rights and ideals of middle-class society—religious freedom, freedom of conscience, tolerance, and ecumenism. Ironically, that happened just at the time when the world was getting ready to criticize the misuse by the West of precisely those liberal values, to the great disadvantage of the poor and the Third World."

Secondly, the enthusiasm generated by the council was "shattered for good by the so-called 'black week' after the final session of the council [when Pope] Paul VI intervened in such a way that a real limitation was placed on the collegiality of the bishops; he affirmed that, with or without the approval of the world's bishops, the pope was able to govern and lead the Catholic Church." Schillebeeckx tried "by writing and so on to prevent that 'black week' from poisoning the whole renewal movement in the Church and in fact . . . there was some real renewal." There was also, however, a backlash, a movement for "restoration" of the old order by conservatives, signaled by Pope Paul VI's appointment of such rightist bishops as Jan Gijsen of Roermund and Johann Simonis of Rotterdam, who selectively quoted "the Second Vatican Council in those places where it was quoting from Vatican I." "The great weakness of Vatican II was that it compromised with Vatican I."

Schillebeeckx had long been critical, in his own theology, of the theology of the Church, which "had identified itself so completely with a Christ it had made into an absolute ruler—a misrepresentation of Christ, in other words—that it had in fact become a power structure, an institution that was removed from the criticism of the Gospel." "But after the Second Vatican Council and especially when the reactionary forces in the Church paralyzed all progress—that was from about 1969 or 1970 onwards—it became not just a theological question for me, but a really existential question: How should I proceed? I looked around and saw various critical communities emerging in the Church. That was decisive for me—a marginal critical movement that was nonetheless spreading throughout the whole Church. I wanted to go along with that movement and, as it were, supervise it theologically, because I realized the future of the Church was in it. If the Church is ever to change at the top, I thought, it has to recognize that it is in fact becoming more and more a top without a base—the base, that is, people themselves, have gone their own way. It is only in this way that the top can change. And it will change. . . . " The "church of first importance," he came to realize, is not "the great *oikoumene*," but the local, grassroots *ecclesia*, "the critical community in Ijmond or in Schaesberg or in Kampen or wherever."

During and immediately after the council, Schillebeeckx published several books: *Het Huwelijk: Aardse werkejlikheid en Heilmysterie* (1963), translated as *Marriage: Human Reality and Saving Mystery* (Sheed & Ward, 1965), in which he argued that the norm for morality in marriage is "the particular dignity of a human being" rather than procreation or any other rule regarding the "intrinsic purpose" of the marriage act; *Openbaring en Theologie* (1964), translated as *Revelation and Theology* (Sheed & Ward, 1968), the first volume in his series of collected essays *Theologische Peilingen* (Theological Soundings); *Het tweede Vaticaans Concilie* (1964), translated as *The Real Achievement of Vatican II* (Herder & Herder, 1967); and books on episcopal collegiality, the lay person in the church, clerical celibacy, and other subjects inspired by the council.

The Vatican began to question Schillebeeckx's orthodoxy publicly in 1968, partly because of his contribution to *De Nieuwe Katachismus* (1966), translated as *The New Dutch Catechism for Adults* (Herder & Herder, 1970), an undogmatic reformulation of original sin, the "real presence" of Christ in the Eucharist, the virginity of Mary, and other doctrines. Also controversial was his assertion in lectures when he toured the United States in 1967 that in today's secular society Christian revelation in its traditional form no longer provides "any valid answer to the questions about God asked by the majority of people." He suggested in the lecture series, published as *God, the Future of Man* (Sheed & Ward, 1968), that we should understand "acceptance of God" in contemporary terms as "the ultimate precise name which must be given to the deepest meaning of commitment to this world." Implicit in the latter commitment, he pointed out, is "a latent, unconditioned trust in God," a "faith that human existence is a promise of salvation." According to some reports, the investigation of Schillebeeckx by the Sacred Congregation for the Doctrine of the Faith (formerly the Holy Office of the Inquisition) had actually begun several years earlier and was brought to a head in the summer of 1968 by his refusal to introduce Pope Paul's encyclical condemning artificial birth control, *Humanae Vitae*, on Dutch television.

The Sacred Congregation's monitoring of Schillebeeckx became more intense after the publication of his *Jesus het Verhaal van een Levende* (1974), published in English as *Jesus: An Experiment in Christology* (Crossroad, 1979). That massive work was an attempt, through historical analysis, to reconstruct the meaning of Jesus as it unfolded over time, in Jesus' own consciousness, in his words and deeds on earth, and among his disciples and the early Christian community. Progressive Catholic intellectuals judged it to be perhaps the most complete examination of the Biblical evidence for Jesus ever published, but conservative ecclesiastics were shaken by its free substitution of concepts and terms in interpreting Christ's divinity, which had long been going on in liberal Protestant circles but was new in Catholicism. In his second, even longer "Jesus" book, *Gerechtigheid en Liefde: Genade en Bevrijding* (1977), translated as *Christ: the Experience of Jesus as Lord* (Seabury, 1980), Schillebeeckx shifted focus from the historical person of Jesus to the experience of Christ in the Church.

Under Pope John Paul II, who was and is concerned with shoring up the Church through doctrinal discipline, the Sacred Congregation for the Doctrine of the Faith moved into high gear, initiating proceedings against numerous theologians considered divisive in their interpretation of doctrine. The most celebrated of the cases was that of the German theologian Hans Küng, who in a declaration promulgated by John Paul on December 18, 1979 was found to have "departed from the integral truth of the Catholic faith" and therefore could "no longer be considered a Christian theologian" or be allowed "to function as such in a teaching role." Accordingly, Küng moved from the Catholic faculty at the University of Tübingen into an unattached professorship of religion.

Summoned to Rome in December 1979, Schillebeeckx was interrogated in secret sessions at the Sacred Congregation for the Doctrine of the Faith on nine points of doctrine, including the Immaculate Conception, the Resurrection, the founding of the Church by Jesus, and, above all, the divinity of Jesus. Before going to Rome, he explained in a magazine interview that in *Jesus: An Experiment in Christology* (the book at issue) he had "tried to help people to grasp how Jesus was experienced by his contemporaries." "Jesus shows us what God will be for us and what man must be for God. I do not deny that Jesus is God, but want to assert that he is also man, something that has been overlooked. It is precisely as man that he is important for us. But when you say that, you are suspect. They [the Roman theologians] want you to go on repeating the Chalcedonian formulas. [In 451 the Council of Chalcedon defined the second Person of the Trinity as possessing "two natures, without confusion, without change, without division, without separation," and that definition became the chief test of orthodoxy.] But unless you set the Chalcedonian formulas in the context of Greek philosophy, you will misunderstand them. In my book I tried to make these formulations come alive for the people of today."

The Congregation for the Doctrine of the Faith asked Schillebeeckx to "clarify" some of the points in dispute in his future writing, but otherwise took no action against him. Schillebeeckx did not assume, however, that his troubles with Rome were over. Pointing out that in his new book, *Kerkelijk Ambt: Voorgangers in de Gemeente van Jezus Christus* (1980), translated as *Ministry: Leadership in the Community of Jesus Christ* (Crossroad, 1981), he argues against obligatory priestly celibacy and for the ordination of women, he said, "This time I make it clear I wish to change clerical law. I consider the matter with Rome closed only as far as my previous work is concerned."

Aside from doctrinal differences, some observers thought that differences in personality between Schillebeeckx and Küng contributed to the more lenient treatment of the Dutch theologian. The mild-mannered Schillebeeckx responded to his inquisitors with patience and cooperation, whereas Küng had been defiant, displaying a German rectitude and fury in argument reminiscent of Martin Luther. Schillebeeckx himself has said that he is "not on the same wave length" as Küng, that he is closer to the "political theologian" Johann Baptiste Metz than to Küng, who believes that "you can follow Jesus without being politically committed." In *God Is New Each Moment* Schillebeeckx says, "[Küng] is mainly concerned with what is going on in the church and not with politics. That is why Metz calls him, in that sense at least, a 'liberal' theologian."

Schillebeeckx would like to see a priesthood committed to carrying out a prophetic function, not completely identified with the official Church but with a community, a church based on the Gospel of Jesus. He is "convinced" that "the future of the Church is no longer to be found in Europe or North America [but] in Latin America and Africa." The European and American voices heard in Vatican II are now "encapsulated, isolated." In *God Is New Each Moment* he observed: "The North American theologians [are] for the most part very radical in their criticism of the Reagan Administration, for example, but unfortunately they aren't doing very much about it. 'We shall have a dictatorship in the United States in ten years time' they tell me, but they seem to be so resigned to it. . . . Hardly any of them are protesting against the American involvement in El Salvador [partly because] they haven't recovered from [the humiliating Vietnam] experience yet." Schillebeeckx is on the editorial board of the international theological journal *Concilium*, which has devoted entire issues to the peace movement. "This is, I am sure," he told Oosterhuis and Hoogeveen, "where the churches have a really prophetic task. . . . It would not be wrong for them to declare quite explicitly: 'Gentlemen (for it is above all gentlemen who keep the arms race going) . . . your arguments for continued armament [are] made within a demonic circle of madness, and so we, as the Church of Christ, condemn all nuclear weapons and call on people to oppose them by every means, including political ones.'"

Edward Schillebeeckx, who retired from the chair of theology and the history of theology at the University of Nijmegen in September 1982, lives in a book-lined room at the Albertinum, a Dominican community residence in Nijmegen. The silver-haired theologian is in personality similar to his books, in which he speaks, sometimes opaquely, only to his peers and never tries to popularize. Dignified, reserved, soft-spoken, and somewhat nervous, he looks the scholar that he is. Schillebeeckx suffers from heart trouble. Personally, he has never regretted the celibate life imposed on him by his decision to become a priest. As for prayer, he says he has "never found it difficult" to "speak to God" as "a man speaks to his friend."

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Schlöndorff, Volker
(shlûn´dôrf fôl´ker)

Mar. 31, 1939– Motion picture director; scriptwriter. Address: h. Obermaierstrasse 1, 8000 Munich 22, Federal Republic of Germany

Although film director Volker Schlöndorff is not as well known internationally as some other representatives of the New German Cinema, such as Werner Herzog and the late Rainer Werner Fassbinder, he has been in the forefront of that movement since its inception in the mid-1960's. Trained in France by the leaders of the New Wave, he brings to his subjects a rare mastery of cinematic technique and an equally rare erudition. Andrew Sarris wrote of Schlöndorff in the *Village Voice* (April 21, 1980): "His style is characterized by sobriety and control. . . . Schlöndorff has managed to submerge his own personality in the ideological implications and stylistic requirements of the works at hand. Hence, he . . . has never been consumed by his own conceits. His cool, adaptable temperament allows his audiences the illusion of making up their own minds on an issue even when they are being shrewdly manipulated." Many of Schlöndorff's films are adapted from literary sources, and all are episodes in his continuing exploration of the myths and realities of contemporary Germany. His 1979 screen adaptation of Günter Grass's novel *The Tin Drum* was the first German film ever to be honored in the United States with an Academy Award.

Volker Schlöndorff was born on March 31, 1939 in Wiesbaden, Germany, the son of Dr. Georg Schlöndorff, a physician. His mother died in a World War II bombing raid, and he dimly remembers the Nazi era with a "vague sense of horror." Schlöndorff's interest in filmmaking dates from his early teens, when he began watching English-language films at local theatres that catered to Allied soldiers stationed in his occupied home city. His father, hoping to dissuade him from entering a career in the arts, sent him to France in the mid-1950's to study at the lycée Henri-Quatre, a prestigious Roman Catholic secondary school, even though the family was Protestant. But the priests at the lycée encouraged his interest in motion pictures and permitted him to attend film showings at the famed Cinémathèque Française. Later, as a university student, Schlöndorff took second place in a competition for the national French philosophy prize with a paper on René Descartes, and in 1963 he earned a degree in economics and political science.

Meanwhile, having lost none of his fascination with films, Schlöndorff also spent a year in a filmmaking course at the Institut des Hautes Études Cinématographiques. A low-paying job as a subtitle translator at the Cinémathèque brought him into contact with the young directors of the French Nouvelle Vague, or New Wave, for whom he went to work as a production assistant. By 1959 he had learned enough to become an assistant director, and for the next six years he served in that capacity on projects for Jean-Pierre Melville, Louis Malle, and Alain Resnais—including Malle's *Viva Maria* and Resnais' *L'Année dernière à Marienbad* (*Last Year in Marienbad*). In the early 1960's he went abroad to work on television films on the Algerian and Indochinese wars and made a short film about French people living in Frankfurt.

The development of a new national identity in the aftermath of the Nazi era, although very much an issue among West German artists and intellectuals, did not engage Schlöndorff's attention until 1965, when he returned to his native country to "discover what it really means to be German," as he told John Hughes in an interview in *Film Quarterly* (Spring 1981). His decision to go home was prompted by the realization that his French friends and colleagues would never accept him as anything but a German, despite his immersion in French culture. His interest in the German cinema had been stimulated by his growing acquaintance with the films of Fritz Lang, G.W. Pabst, and other great directors of the 1920's whose work had been all but forgotten in Germany, and it was further enhanced by a personal meeting with Lang at the Cinémathèque.

Schlöndorff's return to Germany coincided with the emergence of the Junger Deutscher Film (Young German Film) movement, formed to protest the predominance of middle-aged, strictly conventional directors in the government-subsidized West German film industry. The new movement gave rise to such talented young directors as Werner Herzog, Rainer Werner Fassbinder, Wim Wenders, Alexander Kluge, and Jean-Marie Straub. Among that energetic and prolific company, Schlöndorff soon became known as a topflight craftsman, and each of his first three feature films was selected to represent West Germany at the annual Cannes film festival.

Schlöndorff's reputation for making effective screen adaptations of literary works began with his first feature, *Der Junge Törless* (Franz Seitz Film, 1966; *Young Törless*, Kanawha, 1968), adapted from the 1906 novel by Robert Musil. The plot concerns a cadet at an Austrian military academy whose acquiescence in the sadistic punishment of another boy undermines his sense of right and wrong. In Musil's book the story had obvious parallels to the collapse of the Austro-Hungarian Empire, but in Schlöndorff's film the parallels were to the Weimar Republic. The film received a Bundesfilmpreis as well as a screenplay premium from the West German government, and the international film critics' prize at the Cannes festival.

After that auspicious beginning, Schlöndorff's next two ventures were disappointments. His *Mord und Totschlag* (Houwer Film; *A Degree of Murder*, Universal, 1967), which introduced color photography to the New German Cinema, was a slick thriller about a woman and two men who conspire to dispose of a corpse. Although the film captured some of the rebelliousness and alienation of West German youth in the 1960's, critics pronounced it shallow and cliché-ridden. For his third feature film, *Michael Kohlhaas—Der Rebell* (Oceanic-Houwer Film; *Michael Kohlhaas—The Rebel*, Warner-Columbia, 1969), Schlöndorff adapted a novella by Heinrich von Kleist about a sixteenth-century horsetrader whose rebellion against a minor injustice develops into a war upon social order. Filmed in Bavaria and Czechoslovakia, *Michael Kohlhaas* featured a distinguished international cast headed by David Warner and Anna Karina. But despite the best efforts of the multilingual director, language problems on the set proved insurmountable, and the critical verdict was that the film lacked the narrative flow and evocative atmosphere of *Young Törless*.

To expose his work to a wider audience, Schlöndorff organized his own production company, Hallelujah-Film, which pioneered the now common practice of obtaining television sponsorship for its projects. Two television stations, Bayerischer Rundfunk in Munich and Hessischer Rundfunk in Frankfurt, financed his work on a screen version of Bertolt Brecht's play *Baal*, a study of a libertine, which was broadcast in April 1970 with Rainer Werner Fassbinder in the title role. Another member of the cast was Margarethe von Trotta, whom Schlöndorff married in 1971.

Miss von Trotta was Schlöndorff's coscripwriter and assistant on *Der plötzliche Reichtum der armen Leute von Kombach* (Hallelujah-Film, 1970; The Sudden Wealth of the Poor People of Kombach), a low-budget, black-and-white film that recreated from court records the robbery that took place in 1822 of tax monies from a stagecoach by poor Hessian peasants, and their capture and execution. Many of the issues raised by the film, including the question whether it was ethical to commit crimes to rectify past injustices, were clearly relevant to contemporary problems of achieving social change. Reviewing it in *Film Quarterly* (Fall 1980), Peter Harcourt called it "a moral fable—one of the finest examples of a Brechtian *Lehrstück*," or didactic play, that he had ever seen on the screen. John Sandford in *The New German Cinema* (1980) saw it as a typical example of the "*kritischer Heimatfilm*" genre, with its sentimental and idealized scenes of rural life.

Schlöndorff's next two films were about women who rebel against humiliating situations. *Die Moral der Ruth Halbfass* (Hallelujah-Film, 1971; The Morals of Ruth Halbfass) centered upon a notorious sex-triangle and murder case among the pampered bourgeoisie of Düsseldorf. Invited to be shown at Cannes, it inspired no great enthusiasm among audience or critics at the film festival. *Strohfeuer*, Hallelujah-Film, 1971, also known as *Summer Lightning* or *Straw Fire*, and released in the United States as *A Free Woman* (New Yorker Films, 1972), encountered a warmer welcome. The story of a divorced mother fighting against a double standard in the courts and in the job market, it was refreshingly free of ideological cant, according to John Sandford in *The New German Cinema*. Margarethe von Trotta collaborated on the script and starred in it. Schlöndorff's next two projects were the television films *Übernachtung in Tirol* (Hessischer Rundfunk, 1973; Overnight in Tirol), and *Georginas Gründe* (Bavaria Atelier, 1974; Georgina's Reasons), both featuring Miss von Trotta.

After setting up a new production company, Bioskop-Film, with Reinhard Hauff in 1973, Schlöndorff made *Die verlorene Ehre der Katharina Blum* (Bioskop-Film; *The Lost Honor of Katharina Blum*, New World, 1975), with Miss von Trotta as cowriter and codirector. It was an unexpected commercial success, attracting a considerable audience not only in West Germany, but also in the United States, where most previous "New German" films had been confined to art theatres. Part of that response was undoubtedly a result of the popularity of Nobel Prize-winner Heinrich Böll's best-selling novel, on which it was based. Böll had been the target of Red-baiting attacks by the *Bild-Zeitung*, publisher Axel Springer's powerful tabloid, in retaliation for his criticism of that newspaper's role in whipping up public hysteria over the Baader-Meinhof terrorist gang. In reply, Böll wrote a novel centering on Katharina Blum, an intensely shy young woman whose life is destroyed when a sensation-mongering newspaper convinces the public that she is a terrorist.

Schlöndorff and Miss von Trotta adapted the book for the screen with Böll's assistance. Some critics objected to the unrelenting fury with which the directors pounded home their message, but on the whole their reaction was appreciative. Lester D. Friedman noted in a special edition of the *Literature/Film Quarterly* (July 1979) on the New German Cinema that "To their credit, Schlöndorff and von Trotta show how beneath the prosperous postwar surface of modern Germany there exists a Kafkaesque world of oppression and intimidation, one that threatens the very life of the republic by driving its citizens to violent actions." A reviewer for *Independent Film Journal* (November 26, 1975) described the film as "a tightly-constructed, gut-gripping little thriller" that "indicates that the German cinema has finally found its teeth again and is willing to confront issues like political tyranny and the fascist sides of democracy and capitalism with a force that has been missing since Fritz Lang fled." *The Lost Honor of Katharina Blum* won a number of awards, including prizes from the Spanish film critics and the International Catholic Film Bureau, but Schlöndorff did not escape being denounced as a terrorist sympathizer in the pages of Springer's *Bild-Zeitung*.

With his box-office credentials now well established, Schlöndorff had no difficulty in securing financing for *Der Fangschuss* (Bioskop-Film, 1976; *Coup de Grâce*, Argos Films, 1978), his screen version of Marguerite Yourcenar's novel about the 1919 civil war in the Baltic states. Margarethe von Trotta, who also collaborated on the script, starred in the film as Sophie von Reval, a Latvian aristocrat whose loyalties are split between the Red Army, which she helps in secret, and the homosexual White Army officer with whom she is in love. The film was widely praised for its cool, spare black-and-white photography and for the meticulousness with which Schlöndorff created a world in the throes of transformation. One of its players, Valeska Gert, a veteran of the silent-film era, was the subject of a documentary by Schlöndorff entitled *Nur zum Spass—Nur zum Spiel. Kaleidoskop Valeska Gert* (Bioskop-Film, 1977).

Schlöndorff's examination of the contemporary German identity took an overtly political form in 1978, when he collaborated with Alexander Kluge and others in the making of *Deutschland im Herbst* (Hallelujah-Film; Germany in Autumn), an omnibus film, sponsored by the Filmverlag der Autoren, about the country's reaction to leftist terrorism. Schlöndorff's contribution to the film was *Antigone*, a short piece about media censorship, with a script by Böll. His disdain for the self-protective machinations of conservative elements in the government, press, and church led him to support publicly the Baader-Meinhof gang's legal-defense fund. As a result his home was searched by the police, and he was denounced by spokesmen for the Christian Democratic Union. In 1980 he collaborated in the making of *Der Kandidat* (The Candidate), a documentary about the unsuccessful campaign by the Christian Democrat

Franz-Josef Strauss, one of the country's most powerful politicians, for the chancellorship of West Germany.

The making of *Die Blechtrommel* (Franz Seitz Film, 1979; *The Tin Drum*, New World Pictures, 1980) occupied Schlöndorff for two years, beginning in 1977, when he first read Günter Grass's epic 1959 novel about the Third Reich and its aftermath as seen from the perspective of Oskar Matzerath, a stunted and demented child, who deliberately stops growing. The novel, a spectacular tour de force, was considered so unsuitable for adaptation to the screen that two of Europe's foremost directors, Federico Fellini and Andrzej Wajda, had already tried and failed before producer Franz Seitz was given permission by Grass to let Schlöndorff undertake the project. The challenge of finding cinematic equivalents for Grass's linguistic playfulness, psychological subtlety, and complex symbolism forced the usually cerebral Schlöndorff to draw upon his own psyche in unaccustomed ways. "To grapple with Grass, I had to become spontaneous and go back to the child," Schlöndorff told *Film Quarterly*'s John Hughes. "Then I realized that I was recovering the original energy that made me want to go into the circus and the cinema when I was a little boy. . . . In a sense, I discovered the reality of Oskar by becoming aware of my own dream-life." Grass, who assisted in the writing of the screenplay, persuaded Schlöndorff "that the film should make the monstrous and irrational aspects of reality seem commonplace and not exotic."

The result, a 142-minute surrealistic epic, was an artistic and commercial success that "finally erased the 'New' in contemporary German Cinema," as critic Ronald Holloway observed in the 1982 *International Film Guide*. In West Germany, some 5,000,000 people turned out to see it, making it the highest-grossing West German film since World War II. It was, however, not to every critic's liking. Stanley Kauffmann, for example, called it "nearly a travesty" in his review in the *New Republic* (April 5, 1980), and Joy Gould Boyum of the *Wall Street Journal* (April 11, 1980), while finding touches of "brilliance" and "powerful imagery" in the film, decried its "isolated visions of human ugliness." The film world in general, however, was enthralled. At the 1979 Cannes film festival *The Tin Drum* shared the Golden Palm award with Francis Ford Coppola's *Apocalypse Now*, in West Germany it won several honors, and in the United States it received the Academy Award for the best foreign film.

In his acceptance speech at the award ceremonies of the Academy of Motion Picture Arts and Sciences in Hollywood in April 1980, Schlöndorff noted that his was the first German film ever to be honored with an Oscar, adding: "There are reasons for that. I guess you know what they are." This remark caused an angry stir among members of the audience who thought that he was alluding to the strong Jewish influence in the American film industry. But Schlöndorff afterwards explained that his remark merely reflected on the poor quality of most German films of the post-war decades. Schlöndorff's diary about the making of *The Tin Drum* was published in 1977 with the title *Die Blechtrommel: Tagebuch einer Verfilmung*.

The success of *The Tin Drum* brought Schlöndorff several offers from Hollywood studios, but he turned them down. "I want to continue in Europe," he explained, "to continue on the road where I grew up. . . . You have to work where you have some inspiration and some roots." At the start of the 1980's he began planning two new films, one a satiric comedy about an East German refugee's scheme for the reunification of Germany, the other a comparison of West European values and Third World realities, to be based on Günter Grass's book *Kopfgeburten, oder die Deutschen sterben aus* (1979; *Headbirths, or The Germans Are Dying Out*, 1981).

Neither reached fruition, but some themes carried over from the Grass project surfaced in *Die Fälschung (Bioskop-Film, 1981; Circle of Deceit*, Argos Films, 1982), Schlöndorff's adaptation of Nicholas Born's novel about a demoralized West German journalist who loses his illusions about the integrity of his profession while covering the civil war in Lebanon. Schlöndorff negotiated with the Christian and Muslim factions for access to Beirut streets, and the crew and cast more than once came under live sniper fire. The film was admired for Schlöndorff's characteristically fine craftsmanship, but some critics felt that its themes had not been adequately developed. Schlöndorff himself indicated, in an interview with John Vinocur of the New York *Times* (February 7, 1982), that he had deliberately stayed clear of intellectual analysis: "I've really abandoned myself to the situation more than I ever did before. For a rationalist like myself it's difficult to cut your head out and just follow emotions and visions." In mid-1983, Schlöndorff and cinematographer Sven Nykvist were working in Paris on a film adaptation of Marcel Proust's *Swann in Love*.

Although Volker Schlöndorff and his wife, Margarethe von Trotta, have gone their separate ways professionally since the late 1970's, they have "remained a couple at home," according to the German magazine *Scala* (December 1981). The two film directors make their home in a large Munich apartment with Felix, Miss von Trotta's teen-aged son from her previous marriage. Bespectacled and prematurely balding, Schlöndorff looks scholarly but likes to dress informally, favoring checked caps and leather jackets. Linguistically gifted, he is articulate in German, English, French, Italian, Spanish, and Greek. He is a member of the West German PEN Center. In addition to his filmmaking activities, Schlöndorff directed productions of Leŏs Jańaček's opera *Katia Kabanova* in Frankfurt in 1974 and Hans-Werner Henze's opera *Der Fluss* in Berlin in 1976. John Hughes of *Film Quarterly* noted that Schlöndorff is "a shy and reserved person—though the reserve conceals an almost Prussian tenacity. . . . The imagination flashes in many directions at once: literary, political, psychological, cinematic." His aim, as he told Hughes, "is to bring together all of [his] knowledge and background into a certain form, a carefully shaped matrix."

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Schnabel, Julian

Oct. 26, 1951– Painter. Address: b. c/o Mary Boone Gallery, 420 W. Broadway, New York City, N.Y. 10012

One of the most controversial and talked-about American painters of the past decade, Julian Schnabel first began showing his striking and disquieting paintings in the early 1970's, but it was not until the Leo Castelli and Mary Boone galleries in New York mounted a huge, well-publicized one-man show of his work in the spring of 1981 that the inventive young artist won the approval of the art establishment. Schnabel's vast, bold Neo-Expressionist paintings, encrusted with shards of shattered crockery and populated by mysterious, brooding figures, and his huge, conical bronze sculptures captured the imagination of an art public weary of the orderliness and predictability of Minimal Art, Color-Field Abstraction, and Photo-Realism, the dominant trends of the pluralistic 1970's. "I think my paintings have a function, so they're real things in the way that primitive objects might have been real, usable, or magical things . . . ," Schnabel said recently. "They are solar-powered energy generators. They seem to be alive in some way."

The son of a successful businessman, Julian Schnabel was born in Brooklyn, New York on October 26, 1951. He spent his childhood in a middle-class Jewish neighborhood in Brooklyn, then, in 1965, moved with his family to Brownsville, Texas, where his urban background and distinctive accent made him something of an outcast. Feeling isolated and lonely, he found solace in painting. "I've always been painting," he told Steven Hager in an interview for a *Horizon* (December 1981) profile. "If I didn't get along with people I just spent time by myself painting. And I didn't get along with people a lot." When he was sixteen Schnabel followed thousands of other flower children to the Haight-Ashbury district of San Francisco, for the so-called "summer of love." He returned home in the fall with a newfound political awareness that soon surfaced in his paintings. One of his efforts from that period—a large painting of a confrontation between antiwar protesters and featureless police officers under the command of Chicago Mayor Richard J. Daley—was inspired by the Chicago police department's brutal suppression of an antiwar demonstration during the 1968 Democratic National Convention.

On his graduation from high school in 1969, Schnabel enrolled at the University of Houston. With characteristic determination and brash self-confidence, he submitted some of his work to the chairman of the art department and was promptly assigned to an advanced class. Although he was advised by his instructors to "think visually," Schnabel preferred to paint in a literal, representational way, and his paintings often suggested narratives. While he was a student, several of his paintings were exhibited in group shows at two Houston galleries.

After receiving his B.F.A. degree from the University of Houston, Schnabel continued his training in New York City under the Whitney Museum of American Art's highly selective independent study program, which accepts only fifteen from a pool of hundreds of applications. Each student is given free studio space in the city and is introduced to working artists and to art historians, critics, and scholars. During his year in the program, Schnabel experimented with a variety of styles and introduced into his paintings images and symbols drawn from such unlikely sources as psychology textbooks. "He was trying to work his way through the dominant, established modes of the fifties and sixties," Ron Clark, the director of the Whitney program, explained to Steven Hager. "For Julian it was not a simple case of rejecting abstract, formalist painting. He was incorporating it into his work. Many of his paintings were intentionally ironic."

When his participation in the Whitney program came to an end in 1974, Schnabel stayed on in New York for a time, supporting himself by driving a cab and taking whatever odd jobs he could find. To cut down on expenses, he eventually moved back to Texas. Freed from urban pressures, he was able to devote more time to his painting, and it was during that period that he began to explore the textural qualities of different materials. For example, he used plaster and encaustic to build up the surface of his canvases, then gouged out craters and gashes, thereby creating an irregular, almost architectural background for his increasingly barren imagery. Schnabel's first solo exhibition, at the Contemporary Arts Museum in Houston in 1976, included a number of his new, roughhewn works. None of the paintings was sold, and the visiting art critics were generally as unimpressed as the collectors. "Though still formative, Schnabel's paintings possess a palpable presence . . . ," Charlotte Moser wrote in her evaluation of the show for *ARTnews* (April 1976). "Nevertheless [he] is still clearly influenced by post-minimalist artists whose intellectual ideas he might share but whose technical expertise and clarity of vision he has yet to acquire."

Feeling that his work was misunderstood in Texas, Schnabel returned to New York City and took a job at the Ocean Club. As soon as he had saved enough money, he set off for Europe. He spent a few months painting in Paris, then moved on to Milan, where he persuaded a local collector to subsidize the creation of a series of ten paintings. His commission completed, he flew back to New York with several thousand dollars in his pocket, but feeling nonetheless depressed and uncertain about his future as an artist. Once again, he found work as a cook, this time at the Locale, a Greenwich Village restaurant that he turned into an artists' hangout by talking the owner into accepting artwork in lieu of cash for payment of bar tabs.

An outgoing and gregarious man with a talent for self-promotion, Schnabel habitually invited everyone he met at the restaurant to come to his studio to see his paintings. One of his first visitors was Mary Boone, a former gallery assistant who was about to open her own showroom. At first, Miss Boone was "both attracted and repelled," as she put it, by the intensity of the huge paintings. "I was struck by the incredible physicality of the paint," she explained to Anthony Haden-Guest in an interview for *New York* magazine (April 19, 1982). "It was lush. Holes were dug out of it. I was a bit nonplussed. . . . It wasn't what people were doing then. But I told him we would do something together."

Another admirer of Schnabel's work was Holly Solomon, a SoHo art dealer who included one of his paintings in the group show "Surrogate/Self Portraits" at her gallery in 1977. The painting, in shades of orange with a heavily built-up surface, failed to sell, but Holly Solomon liked it enough to keep it for her private collection. She also offered to mount a one-man show of Schnabel's work. Not to be outdone, Miss Boone immediately matched the offer, and the artist elected to sign on with her, primarily because, as he put it, "she was a young person with a clean slate."

Long before the official opening of Schnabel's first one-man exhibition at Mary Boone's tiny SoHo gallery in February 1979, all four pieces were sold to established collectors at prices of up to $2,500, but the critical response to his work was rather subdued. In her review for *Artforum* (May 1979), Carrie Rickey commented at some length on Schnabel's "love-hate relationship with painting," in which he seemed to violate the painting by breaking up the picture plane with a heavy, scooped-out surface, then sanctify it with spare, geometrical images. Schnabel's "menace" was, in Miss Rickey's word, "palpable" in *Vallensasca, Italian Hero*, a disturbing work in which a disembodied torso shares the canvas with a bloodied sword. "To the viewers hungry for formal issues, his paintings swell with provocation; to the viewers wanting some expressive 'thing' to sink their teeth into, he gives them nervous images . . . ," Miss Rickey concluded. "The deliberateness of their ambivalence, this carefully rational aloofness, takes the bite out of the work."

Julian Schnabel's fascination with the rough painting surface culminated in his so-called "plate paintings," in which he incorporated into the painted canvas broken bits of crockery. The idea for the technique came to the artist in the summer of 1978, while he was vacationing in Barcelona, where he was enchanted by the wildly expressive architecture of the Catalan master Antonio Gaudí. He especially liked the benches, with their swirling mosaics of tile and plate fragments, that Gaudí had designed for Güell Park. On his return to New York, Schnabel immediately bought dozens of cheap plates at a local Salvation Army store. Hurrying back to his studio, he glued the plates, shattered and whole, onto a canvas, then painted his familiar shapes—cones, torsos, and jagged lines—around the plate fragments. "When I finished, I felt like it was the painting I'd been waiting to make all my life," he told Steven Hager. "It was a real shot in the arm."

Trendy art aficionados got their first chance to see the plate paintings at Schnabel's second one-man show at the Mary Boone Gallery, in November 1979. Once again, every piece was sold before the opening, this time at prices ranging up to $6,000. The angry, emotional tone of the works shocked some critics. "Maybe these paintings shouldn't be kept in the home at all, but, rather, chained in the basement like a pet gorilla . . . ," Rene Ricard wrote in *Art in America* (November 1979). "This bull is alive in the china shoppe, and we are figurines in the stampede." Kay Larsen, commenting in the *Village Voice* (December 3, 1979), used such words as "perverse" and "bizarre" to describe the "wild, wonderful tantrum" that was a Schnabel plate painting. For William Zimmer of the *SoHo News*, Schnabel's "brutality" was "that of a pie thrower." Nevertheless, he went on, "the work succeeds and becomes heroic not through applied force but through the interplay of the painted imagery—mostly writhing torsos—with the dishes."

By now something of a pop celebrity, Julian Schnabel exhibited extensively in 1980, in Chicago, Illinois and Zurich, Switzerland, and at a dozen group shows in the United States, Canada, and Europe. But it was the Boone-Castelli joint exhibit of his work, in 1981, that established his reputation as an artist. Leo Castelli, whose gallery is just above Mary Boone's, is perhaps the most important New York dealer in contemporary art, his stable of artists including such luminaries as Robert Rauschenberg, Frank Stella, Jasper Johns, Andy Warhol, Richard Serra, and Bruce Nauman. Impressed by Schnabel's plate paintings, Castelli readily agreed when Miss Boone approached him about the possibility of mounting a joint show of Schnabel's most recent paintings, many of them too large to be seen to advantage in Boone's limited space. The cachet of Castelli's name, along with the added exposure that the joint venture afforded, forced the art establishment to sit up and take notice.

Each of the thirteen paintings in the Boone-Castelli exhibit, which opened in April 1981, was, in effect, a celebration of the physicality of the medium, for Schnabel had employed not only plates, but also wood, velvet, antlers, gold leaf, and other unexpected materials. The massive *Painting Without Mercy*, for example, transformed plate fragments, putty, wax epoxy, and oil paint into a multilayered symbolic vision. On opposite ends of the painting are a somber, heavily impastoed portrait of the writer William S. Burroughs and an expressionistic image of the crucified Christ, his back turned to the viewer. The Christlike figure reminded many critics of the work of Max Beckmann, the German Expressionist painter, but Schnabel, in an article for *Art in America* (December 1982), denied that he consciously borrowed from other artists. "My painting comes out of the continuum of art that has been . . . ," he said. "Different artists from the past [van Eyck, Dürer, Masaccio, Vermeer, Orozco, Rivera, among others] have touched me, and I have looked to their paintings. . . . You internalize all that information; then you make something that is in concert with the experience of it."

Critics turned out in full force for the Schnabel show and, with some reservations, they were generally impressed. Hilton Kramer of the New York *Times* admired the "unflagging energy" and "busyness" of Schnabel's paintings. "For eyes starved by the austere nourishment of Minimal Art, Mr. Schnabel's work provides the pictorial equivalent of a junk-food binge," he wrote in his review of April 17, 1981. "It is understandable, therefore, if it causes a certain amount of indigestion in the process." The "crockery and the claptrap" aside, Kramer acknowledged that Schnabel was, on occasion, "a painter of remarkable powers." He found the picture *Death*, painted on shocking pink velvet, to be "quite unforgettable." Mark Stevens also found some redeeming qualities in the large-scale plate paintings. "Schnabel handles his canvasses with considerable control and even wit," the critic observed in his review for *Newsweek* (May 11, 1981). "His work is vulgar in the extreme—melodramatic, derivative, rhetorical, and kitschy. Yet these are some of the most important aspects of contemporary culture." Every painting in the one-man show was sold, the most expensive—*Painting Without Mercy*—going for a reported $40,000, an amount that in retrospect seems relatively modest, since Schnabel's *Notre Dame* sold for $93,500 in May 1983.

By the end of the year, the phenomenal marketability of Schnabel's works was as frequent a topic of conversation among art connoisseurs as the quality of the paintings themselves. According to Susan K. Reed, who wrote a profile of Mary Boone for the *Saturday Review* (May 1982), the art dealer carefully planned sales of Schnabel's paintings to promote his career and, some say, create a false sense of scarcity, thus making each available work a "hot ticket" item. Robert Hughes, *Time* magazine's influential art critic, was even more blunt. In his view, Schnabel, whom he described in an article for *Time*'s April 19, 1982 issue as "rather a mediocre and overblown painter," was the product of "the worst hype since the South Sea Bubble." Schnabel has repeatedly disputed the contention that he owes his fame and commercial success largely to Miss Boone's shrewd salesmanship. "I think some people are more interested in my success than they are in my paintings," he told Cathleen McGuigan of *ARTnews* (Summer 1982). "The success of an artist depends on the success of a painting."

Schnabel continued to exhibit extensively, both at home and abroad, in 1982 and 1983, with eleven one-man shows, including a three-year retrospective at the Stedelijk Museum in Amsterdam, the Netherlands, and twenty-seven group shows, among them the seventy-fourth American Exhibition at the Art Institute in Chicago, Illinois, the Biennale di Venezia in Venice, Italy in 1982, and the Whitney Biennial at the Whitney Museum of American Art in 1983. By the time of his fourth one-man show at the Mary Boone Gallery, in October 1982, the brouhaha generated by the Boone-Castelli show had subsided, and critics were able to view the artist's work with a clearer perspective. The exhibition, which included three heroically sized works actually painted in the showroom, was designed as a self-contained meditation on death, a "view from the bridge, the bridge between life and death," as Schnabel explained in the *Art in America* article. One of the more striking works was *Rest*, an oblong ochre abstraction topped by a strip of silver touched with a wispy yellow swirl. Mounted high above the heads of the viewers on an artifically weathered cruciform support, the disconcertingly placid canvas has the gravity and solemnity of an altarpiece. Schnabel claims that the painting represents the "moment before the end" in a bullfight, when the wounded animal, breathing heavily, trembles in the glare of the sun.

"Much less rambunctious than usual," was how Grace Glueck described Schnabel's new work in her review of the show for the New York *Times* (October 8, 1982). "The restrained but disquieting imagery" of the large plate paintings, especially *The Raft*, a vast, silvery field of crockery invaded by a muddy brown triangle, "project an affecting vision." Robert Hughes, who is perhaps Schnabel's severest critic, dismissed the artist's "pastiche" as a pretentious gimmick intended to disguise sloppy draftsmanship. "Schnabel's work is tailor-made to look important," Hughes groused in *Time* (November 1, 1982). "It is big, and stuffed with clunky references to other Great Art. . . . Its imagery is callow and solemn, a Macy's parade of expressionist bric-a-brac." Schnabel himself rejects such labels as "expressionist." "I'm not distorting things in my paintings," he said in his article for *Art in America*. "I'm selecting things that have already been distorted in life, and painting them pretty true to their contour. It's not interpretive. . . . My painting is more about what I think the world is like than what I think I'm like. I'm aiming at an emotional state, a state that people can literally walk into and let themselves be engulfed by."

A tall, husky man with a broad, boyish face, dark eyes, and wavy reddish-brown hair usually worn slicked back, Julian Schnabel is engaging, aggressive, and unshakably self-confident. "I used to kid him that he was running for the mayor of SoHo because if you walked down the street with him he would say hello to everybody," Ross Bleckner, a fellow artist and a longtime friend told Steven Hager. In spite of the pressures and distractions of celebrity, Schnabel has remained very much his own man. "All great artists made works out of the desire to make them," he asserted recently, as quoted in the New York *Times* (May 15, 1983), "not out of the desire to fit in with something. My dialogue is with myself, not with exterior forces." Schnabel lives with his family in a cluttered loft-studio in the Chelsea section of Manhattan.

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Schneerson, Menachem Mendel

Apr. 18, 1902- Rabbi; leader of Habad (Lubavitch) Hasidim. Address: b. 770 Eastern Parkway, Brooklyn, N.Y. 11213

As Rebbe, or spiritual head, of the Lubavitch Hasidim, Rabbi Menachem Mendel Schneerson is one of the most important figures in American and world Jewry. Venerated for his piety and learning by many non-Hasidic Jews as well as by his own followers, he is a charismatic leader who has displayed a unique ability to adapt the technological, managerial, and public-relations apparatus of the modern secular world to the needs of a traditionalist and essentially other-worldly religious sect. In the years since 1951, when he became the Rebbe, Schneerson has transformed Lubavitch from a small and relatively obscure East European transplant in the Crown Heights section of Brooklyn, New York to a worldwide organization that is regarded as the fastest-growing and most dynamic wing of Orthodox Judaism.

The Lubavitch movement headed by Rabbi Schneerson is the best-known branch of Hasidism, a "pneumatic" (i.e., "imbued with the holy spirit") revivalist movement that was founded in the eighteenth century by Rabbi Israel Baal Shem Tov (1698–1760). Under the leadership of his disciples and their successors, many of whom expounded their own versions of the original teachings and set up their own dynastic "courts," Hasidism spread rapidly through the Jewish communities of Eastern Europe in the nineteenth century.

During that period of expansion, the Lubavitch sect was founded by Rabbi Shneur Zalman of Lyady (1745–1812), and it has been led by his descendants ever since. The sect's usual designation derivers from the name of the Belorussian town of Lyubavichi. More correctly it is called Habad, an acronym for the kabbalistic phrase *hokhmah, binah, da'at* ("wisdom, understanding, knowledge"), alluding to its characteristic emphasis on the systematic and methodical study of Jewish traditional texts and religious lore.

From the standpoint of Hasidism, in which leadership is often hereditary and genealogy is of considerable significance, Menachem Mendel Schneerson presents impeccable credentials. Born on April 18, 1902 in the Ukrainian Black Sea port of Nikolayev, he is a direct descendant in the paternal line of Rabbi Menachem Mendel (1789–1866), the third Rebbe of the Lubavitch dynasty, for whom he was named. Since Menachem Mendel was himself a grandson of Shneur Zalman in the maternal line, Schneerson is also descended from the Habad movement's founder. His father, Rabbi Levi Isaac Schneerson, was a famous kabbalist and Talmudic scholar. His mother, Rebbetzin Chana, was the daughter of Rabbi Shlomo Yanovsky, the chief rabbi of Nikolayev, and the granddaughter of Rabbi Avraham David Lavut, also a famous Hasidic scholar.

When Menachem Mendel Schneerson was five, his family moved to the city of Yekaterinoslav (now Dnepropetrovsk), where his father had been appointed chief rabbi. He displayed awesome intellectual ability at an early age and after briefly attending a *heder*, or religious primary school, was educated at home by private tutors. By the time of his Bar Mitzvah, his erudition had earned him the reputation of being an *ilui*, or Torah prodigy. Far from leading a cloistered existence, however, at the age of nine he risked his life to save another boy from drowning and eleven years later again risked his life to care for the sick and organize relief efforts during a typhus epidemic. In so doing, he himself fell victim to typhus.

Throughout his adolescence Schneerson devoted himself to his studies and later on was undeterred by the atmosphere of hostility to religion that prevailed in Russia during the period following the Revolution. By the age of seventeen, he had mastered the entire Talmud with all of its main commentaries, a vast corpus of material that comprises about 5,894 folio pages in its Hebrew editions.

His intellect, scholarship, and lineage made Schneerson an obvious choice when Rabbi Joseph Isaac Schneersohn, the sixth Lubavitch Rebbe, began looking for a husband for his younger daughter, Rebbetzin Chaya Moussia. Schneerson, her third cousin, met the family for the first time in 1923 in the city of Rostov on the Don and was a member of the Rebbe's personal entourage until 1927, when Joseph Isaac was arrested by the Soviet authorities and sentenced to death. Despite police surveillance and the danger that he too might be arrested, Schneerson helped to destroy the Rebbe's personal papers and arranged for the safe hiding of a valuable collection of manuscripts written by the five previous leaders of the Habad sect.

Thanks to the intervention of President Calvin Coolidge and other foreign dignitaries, Joseph Isaac Schneersohn was released and given permission to leave the country with his immediate family and a few of his closest followers. According to an account in the *Jewish Press* (April 2, 1982), a Soviet official, noticing Schneerson's name on the list of visa applications, asked the Rebbe, "Do you have to take with you a future son-in-law? Can't you find one outside Russia?" The Rebbe answered, "Such a son-in-law cannot be found anywhere." He meant what he said, for on December 16, 1929, after establishing his new seat in Warsaw, Poland, he conducted the ceremony in which his daughter and Schneerson were married.

Soon after the wedding Joseph Isaac sent the couple to Western Europe. During the next few years Schneerson took courses at the University of Berlin, the Sorbonne in Paris, and Cambridge University. Although he concentrated on mathematics and physics at first, studying with Nobel laureate Erwin Schrödinger in Berlin, he is usually said to have earned a degree in marine or electrical engineering. Meanwhile, his wife was studying architecture. Schneerson reportedly eschewed the quaint Hasidic garb of Eastern Europe and dressed in a more conventional manner. He jokingly told Rabbi Herbert Weiner, as quoted in *9½ Mystics* (Collier Books, 1969), that he did so in order to get more time for his studies. "Hasidim didn't come to me when I wore a short coat," he explained.

Biographical sources emphasize that Schneerson assiduously pursued his religious studies while attending the university. According to an anecdote in the *Jewish Press*, Schneerson always perused a *sefer*, or sacred text, while listening to secular lectures. When an annoyed professor once asked him, "Do you have any idea what I have been talking about?," Schneerson repeated the entire lecture back to him by heart, thus demonstrating that he possessed the kind of phenomenal memory that has always been cultivated in traditional Jewish *yeshivot* (academies). The renowned Talmudic scholar Rabbi Joseph B. Soloveitchik, who was studying at the University at the same time, said the Rebbe was always studying Torah.

When World War II broke out in September 1939, Schneerson and his wife were in Paris, and when France surrendered in June 1940, they made their way, along with thousands of other Jews, to the unoccupied southern portion of the country controlled by the Vichy government, thereby avoiding capture by the Nazis. In the following months, with the help of a few Hasidic activists, Schneerson labored to keep the Jewish faith alive among the demoralized refugees. Determined to observe the holy days as authentically as possible, he slipped across the Italian frontier to smuggle in a supply of citrons for Tabernacles and also managed to get flour for Passover matzohs in Switzerland. In 1941 he and his wife sailed for the United States by way of Marseilles, traveling on visas obtained by Joseph Isaac, who had settled in New York City in 1940 after escaping from Warsaw.

Meanwhile, Joseph Isaac had become so disturbed by the discovery that most American Jews viewed Orthodox Judaism as an antiquated old-country cult inappropriate for the United States that he dedicated himself to the task of "turning America into a place of Torah," a goal that took on a special meaning when news of the Holocaust made it evident that the former heartland of observant Jewry was being destroyed. Inspired by a vision of an America that could take Europe's place as a center of *yiddishkeit* ("Jewishness"), Joseph Isaac created an entirely new and modern organizational structure for Habad, laying the groundwork for the unprecedented expansion the movement was to experience in the coming decades.

For obvious reasons, Joseph Isaac considered education, both of children and of rabbis familiar with American ways, to be one of his top priorities. Consequently, when Schneerson arrived in New York, Joseph Isaac made him chairman of Habad's two most important new agencies, Merkos L'Inyonei Chinuch, its educational arm, which was trying to set up Jewish schools and *yeshivot* throughout the country, and the Kehot Publication Society, whose Yiddish, Hebrew, and English output included periodicals for adults and children, educational materials, and annotated editions of Habad's classic texts and other religious works. At that time Schneerson wrote the commentaries included in many of the volumes and compiled the popular *Ha-Yom Yom*, an anthology of short sayings by Habad masters for daily study by the pious and a commentary on the Passover *Haggadah*. Schneerson also became the chairman of Habad's social welfare arm, Machne Israel.

When, on January 28, 1950, Rabbi Joseph Isaac died without leaving instructions about a successor, Schneerson stepped into the vacuum, though he was reluctant to assume the post of Rebbe. According to Rabbi Herbert Weiner in *9½ Mystics*, some of the elders of the sect may have entertained doubts because Schneerson was a "Paris gentleman" with a secular education, and the same author hints that Rabbi Gourary, a son-in-law of Joseph Isaac, may also have been a candidate, though Habad sources do not substantiate this. But the elders soon resolved their doubts, and Schneerson agreed to accept leadership. On January 17, 1951, the first anniversary of his father-in-law's death, as calculated on the Jewish lunar calendar, he became Habad's seventh Rebbe, presiding over the movement from its headquarters in a renovated Tudor mansion at 770 Eastern Parkway in Brooklyn.

Persons unfamiliar with Hasidism often assume that a Rebbe is a supreme ecclesiastical hierarch somewhat akin to a Roman Catholic Pope, an Eastern Orthodox Patriarch, or the Chief Rabbis of the State of Israel, but such comparisons are misleading. As Joseph Dan has explained in *The Teachings of Hasidism* (Behrman House, 1983), the special role ascribed to the Rebbe is "the one basic doctrine" that truly sets Hasidism apart, for the Rebbe, or more properly the Zaddik, of a Hasidic sect has a status that is utterly without analogy in the other branches of Judaism and only remotely approached in any other Western religion.

Hasidism emerged from the kabbalistic mysticism of the Middle Ages, and the role of the Zaddik, or Rebbe, was shaped in accordance with a theology that sees the human race—and the entire cosmos—as fallen from its original divine station and striving to redeem itself, but unable to do so because the distance between the divine and the mortal is so immeasurably great. The unbridgeable gap is bridged, as it were, through the observance of Torah by the Zaddik, a human being like all other Hasidim but endowed with superior spiritual powers that enable him to serve as an intermediary between God and man—taking the sins of his followers upon himself, and from time to time ascending to the upper realm to enter into a state of supreme communion with God.

Since the personal salvation of the ordinary Hasid is totally dependent on the Rebbe, their relationship generates a peculiar psychic intensity; so much so, in fact, that "the very term 'Hasid' is incomplete unless joined to the name of a rabbinical dynasty founded by a Zaddik . . . and headed ever since by a line of Zaddikim who are his successors." As a result, it is virtually impossible to obtain objective information about the inner workings of a Hasidic sect like Habad, since its members are not merely closemouthed with outsiders but look upon all their Rebbe's acts as taking place on a special plane where the usual phenomena of organizational life do not exist. At the same time, however, as Jerome R. Mintz has pointed out in *Judaism* (Fall 1979), the Rebbe exercises his leadership, at least on nonspiritual matters, only indirectly, so that his followers must "take their cues from [his] general advice in his *toyreh* [spiritual discourses] or, perhaps, from an offhand remark." While this makes it likely that other persons around the Rebbe play some sort of executive role in the sect's operations, their contributions and indentities are unknown.

Nevertheless, it is incontrovertible that Habad Hasidism is a flourishing enterprise, whose size, scope, and influence have grown tremendously in the three decades of Menachem Schneerson's reign. Estimates of the sect's current size vary considerably. The *Encyclopaedia Judaica*, in 1972, suggested a worldwide figure of 25,000, and Jerome Mintz, in 1979, estimated that the Habad population of New York City amounts to about 1,000 families, in addition to many transients who are in the area to attend Habad schools or to visit the Rebbe. According to the *Jewish Week-American Examiner* (April 4, 1982), Habad's membership is between 30,000 and 45,000 in the New York area, and its annual budget is about $35,000,000.

The Habad movement's activities focus on two crucial areas, education and outreach. In the past thirty years the movement has built up a network of schools in the United States, Canada, Australia, Africa, Western Europe, South America, and Israel that provide both Jewish learning and vocational training. Logistical support for its extensive effort is provided by Kehot, which has published more than 10,000,000 books and pamphlets in ten different languages, as well as ancillary materials.

Habad's outreach and missionary programs, directed only to Jews, are designed to heighten the sense of Jewish identity and commitment among the nonreligious, which in Habad terms includes both the unaffiliated and those who belong to other Jewish denominations. Habad representatives maintain that they are not out to recruit for the movement, but it seems clear that drawing newcomers into the fold of full observance of the traditional 613 *mitzvot*, or commandments, is their ultimate goal. In that respect, as well as in the more limited one of Jewish consciousness-raising, they are often quite successful. In the past decade or so, more or less concurrently with the general turning toward fundamentalism in America, *ba'alei teshuvah*, or penitents, who adopt the Habad lifestyle after leading nonobservant lives, have become an ever-larger component of the movement's membership.

Although Habad's outreach efforts are best known to the general public through its adroit use of electronic communications media like radio and television, personal contact remains its most effective missionary method. By the 1980's the movement had established several hundred outreach centers, known as Habad houses, in colleges and suburban areas throughout the United States and in several other countries. In addition to staffing those centers, Habad's full-time emissaries, aided by student volunteers, often fan out into other areas to spread the word among the benighted; in many large cities "mitzvah tanks"—Habad vans carrying a crew of proselytizing activists—comb the streets in search of Jewish passersby.

Since Habad's missionary endeavors occasionally entice people away from other denominations of Judaism, the sect has been criticized by some spokesmen for Orthodoxy and Reform, but most Jewish leaders have welcomed its efforts in the belief that they enhance Jewish identity. The most serious opposition has come from the much smaller group of Satmar Hasidim, also based in Brooklyn, which regards the State of Israel as a blasphemy because it was created by human rather than divine action and which condemns Schneerson for his endorsement of Israel.

As Rebbe, Menachem Schneerson stands at the very center of Habad Hasidism but his influence transcends the Hasidic community. Thousands of the faithful crowd into Crown Heights to attend his periodic get-togethers, at which he addresses them in Yiddish, his usual language; many more millions, both Jews and non-Jews, listen in by means of a satellite TV hookup that offers simultaneous translation into other languages. To date, more than fifty volumes of his works have been published. Schneerson used to be available several nights a week to meet in private sessions with anyone, whether a member or not, who wished to seek his counsel. Questions asked of him cover everything from personal finances and careers to illnesses and other serious problems. Many moving accounts of those sessions have been published, virtually all of them claiming that the Rebbe's guidance gave new meaning and purpose to the questioner's life or solved a previously unsolvable problem, often in a manner verging on the miraculous.

Since 1941, Schneerson has left the United States only once: to meet his mother in France when she arrived there from Russia and to escort her to America. The only times he leaves Brooklyn are for his frequent visits to his father-in-law's grave in Queens. No matter how compelling the invitation, he has never veered from that pattern, even for state occasions. When President Jimmy Carter proclaimed his seventy-eighth birthday "Education Day, U.S.A.," and again when President Ronald Reagan proclaimed his eightieth birthday a "National Day of Reflection," he was represented at the official ceremonies in Washington, D.C. by a delegation of Habad rabbis.

Although he suffered a heart attack in September 1977, Schneerson is said to be in good health, and he maintains a busy schedule that often extends into the small hours of the morning. With his long white beard and broad-brimmed black hat, he makes a striking physical impression like one of Rembrandt's paintings of patriarchal Jews, but those who have met him comment most often on his eyes, which were described by Herman Branover, in *Return* as follows: "Sky-blue and pure, sometimes they penetrate through and through, making the interlocutor actually feel the omnipresence of his attention and involvement. And sometimes they sparkle with a thousand smiles." Since Menachem Schneerson and his wife, who live in a modest apartment on Brooklyn's President Street, have no children, the question of a successor occasionally arises. When asked about that by Israel Shenker of the New York *Times* (March 27, 1972), Schneerson replied, "The Messiah will come and he will take [resolve] all these troubles and doubts. He could come while I am here."

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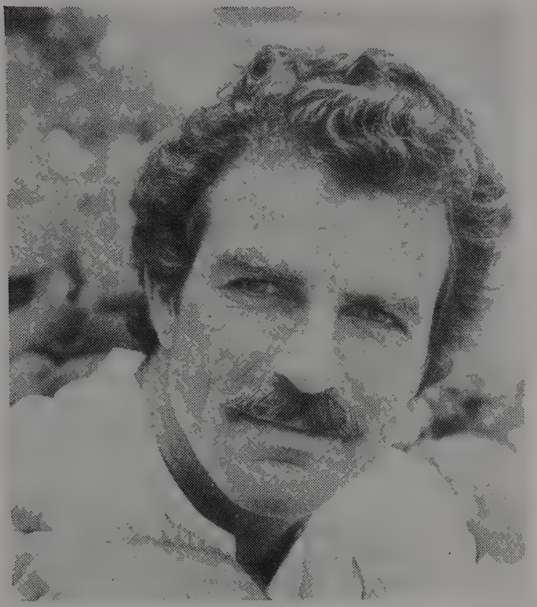
Selleck, Tom

Jan. 29, 1945- Actor. Address: c/o CBS Entertainment Division, 51 W. 52d St., New York City, N.Y. 10019.

As Thomas Sullivan Magnum, the Hawaii-based, laid-back private detective of CBS-TV's hit weekly series, *Magnum, P.I.*, Tom Selleck has, after sixteen years as a professional actor, achieved international stardom. Selleck's tall, rugged good looks have led journalists to call him the "Clark Gable of the '80s," while his personal appeal has evoked comparisons with Alan Alda, Robert Redford, Paul Newman, and especially—because of his self-deprecating comic style—Burt Reynolds. And even though his feature films have so far done little to enhance his popularity, Tom Selleck is firmly established in the world of television as a kind of romantic but vulnerable protagonist.

Tom Selleck was born in Detroit, Michigan on January 29, 1945, the second of the four children—three boys and a girl—of Robert D. Selleck, an investment executive, and Martha Selleck, a housewife. When he was four years old, the family



Tom Selleck

moved from Detroit to Sherman Oaks, near Los Angeles, where Robert Selleck is now first vice-president in the investment firm of Coldwell Banker. The Sellecks were a close-knit family, imbued with conservative values. On their twenty-first birthdays, each of the children received a gold Rolex watch from their father for refraining from smoking, drinking, or swearing. Tom Selleck told David Gritten in an interview for *People* (March 8, 1982): "My parents raised us by example, but I wouldn't say they were strict. And I wasn't a totally square high school kid. I was in a pretty crazy club called the High Hats, which had an initiation ceremony where you got the hell beaten out of you with paddles. They used to drink at parties and kid me. But I never had any problems getting along."

Because of his prowess in high school sports, Selleck won an athletic scholarship to the University of Southern California, where he played basketball, football, and baseball. He majored in business administration and worked summers as a campus representative of United Airlines. Mickey Mantle, who once watched him play baseball on campus, felt that Selleck had the ability to become a major league slugger. Selleck made the transition into acting in 1967 when, following the advice of a drama teacher at the university that he should try commercial television modeling, he accepted an assignment to appear in a Pepsi-Cola commercial that called for a basketball player. He next appeared as a contestant on ABC-TV's popular game show *The Dating Game*, as bachelor number two, who failed to get the girl. That year, he signed a contract with Twentieth Century-Fox, ending his college education just before he was scheduled to receive his business administration degree. "I decided if I didn't try acting, I'd wonder ten years later how I would have done," Selleck told David Gritten.

But Selleck made only slow progress in getting established in acting, and though he received additional assignments to do commercials it was not until 1970 that he obtained his start in motion pictures. Mae West recommended him for a small part as a "stud" in *Myra Breckinridge*, the Twentieth Century-Fox film version of Gore Vidal's novel about a male homosexual who undergoes a sex-change operation and becomes a "sex goddess," but despite a budget that exceeded $5,000,000 and a star cast, the movie was panned by critics as tasteless and unintelligible, while Selleck's role as a "stud" was so minor that it went unnoticed in reviews. For his next assignment, Selleck secured a small part playing a publisher in *Seven Minutes* (1971), the second film that the cult director Russ Meyer made for Twentieth Century-Fox. Based on the Irving Wallace novel about a district attorney who attempts to suppress a contemporary classic on female orgasm, the film received mixed reviews. Again, Selleck's brief appearance among a large cast was ignored by the critics.

Selleck's first substantial role was in a low-budget Gothic film entitled *Daughters of Satan* (United Artists, 1972) that was made on location in the Philippines. In it, he played an art dealer who buys a painting of three witches because the face of one resembles that of his wife. As it turned out, the wife is a descendant of the burned witch, while the husband is revealed to be a descendant of the judge who condemned her. A critic for the New York *Daily News* commented that Selleck "turns in the only competent performance, portraying an art dealer who scoffs at witchcraft," and the reviewer for the New York *Times*, while complaining about the "jerry-built plot," commended Selleck as a "handsome, virile, mustachioed type" who is "natural in his confusion about the bewitching." Other bit parts followed, notably in *Midway* (1976), Universal's all-star film about the crucial World War II battle, and *Coma* (United Artists, 1978), a thriller set in a hospital and one of the few well-received and commercially viable movies in which Selleck managed to appear.

Selleck also had roles in a number of television films, notably in the four-hour Western miniseries *The Sacketts*, based on novels by Louis L'Amour; *Returning Home*, adapted from Robert Emmet Sherwood's classic motion picture *The Best Years of Our Lives*; the crime drama *Most Wanted*; and the World War II adventure film *The Gypsy Warriors*. He appeared for a year and a half in the CBS-TV soap opera series *The Young and the Restless* and acted in the recurring role of Lance White in NBC-TV's detective drama series *The Rockford Files*. Under contract to Universal Television in 1978–79, he appeared in pilots for several planned shows, including *Bunco* (1978), with his close friend Robert Urich; *The Concrete Cowboys* (1979), a Western-adventure-mystery set in Nashville; and *Boston and Kilbride* (1979), in which Selleck and James Whitmore Jr. played a pair of freewheeling private eyes.

But for much of the 1970's the greater part of Selleck's annual income of some $20,000 to $30,000 came from commercials. He made over fifty, though he did not care for the kind of acting involved. "You do a quick scene with a woman, perhaps a romantic scene," he complained to Arnold Hano of *TV Guide*. "The director says, 'That was perfect! The kiss, everything. Now—do it exactly the same way, but make it eight-tenths of a second longer.' . . . It's an unnatural business. . . . " Selleck's least favorite advertising assignment was for Salem cigarettes. "I got a day's pay and the billboard was up for four years," he told Hano. "They sent me an additional bonus of $500, so I ended up with $850. The company spent millions buying space. That's not equitable. I feel they ripped me off."

After Universal Television jettisoned plans for a *Boston and Kilbride* series with Selleck, CBS executives—who had been especially impressed with his portrayal of the pompous detective in an episode of *The Rockford Files*—offered him an unproduced script, *Magnum*, concerning a private detective in Hawaii. The network's twelve-season series, *Hawaii Five-O*, was going off the air and they wanted to replace it with something similar. When Selleck objected that the character of the private eye was too much the flawless superhero, the network called in executive producer Don Bellissario for a rewrite. "I had no ambition to become another Burt [Reynolds] or [James] Garner or, heaven forbid, Bob Redford," Selleck explained to George Haddad-Garcia of the *Saturday Evening Post* (May-June 1982). "So they agreed to redo the Magnum character—he would not always get the girl, and he would occasionally blunder badly, and so forth."

The revised script, which Selleck liked very much, turned Tom Magnum—a former naval intelligence officer and Vietnam war veteran—into an easy-going, fallible private eye with a touch of fatalism and an engaging sense of humor. The glamour came from Selleck's romantic looks and from the setting, a lavish Hawaiian estate that belonged to an absent novelist. The character of Higgins, a pompous English security guard, played by John Hillerman, who shares the estate and manages perpetually to look down on his housemate, though he is a foot shorter, added to the show's comic potential.

Just as *Magnum, P.I.* was about to go into production, Selleck was offered the lead role in *Raiders of the Lost Ark*, Paramount's blockbuster adventure film produced by George Lucas and directed by Steven Spielberg. But CBS refused to release Selleck from his obligation to play *Magnum*, then scheduled to be shown beginning in the fall of 1980. As it turned out, an actors' strike delayed the unveiling of the new series until December, but by then the part in *Raiders of the Lost Ark* had already gone to Harrison Ford.

The series' initial notices were generally favorable. John J. O'Connor of the New York *Times* (December 11, 1980) observed that the character of Magnum had "possibilities" and commented on Selleck's "attractive" portrayal. The critic for *Variety* (December 17, 1980) wrote that "the good-looking Selleck . . . created enough interest in the pilot to suggest that *Magnum* could be in for a successful run," and Robert Mackenzie of *TV Guide* (February 7, 1981) thought that Selleck's sense of humor and Magnum's "endearing flaws" might "help give maleness a good name again."

By its second season, *Magnum, P.I.* had become one of network television's most-watched shows, repeatedly among the top ten, and Selleck had zoomed to the top of viewer popularity polls. The often acerbic television critic Tom Carson of the *Village Voice* (October 19, 1982) called him "a master of television behavior in much the same way Clark Gable . . . was a master of movie behavior," praised his "high, slightly nasal voice that's expertly modulated for comic effect," and added that "even when the writing is at its best, his sidelong readings take it an extra, playful inch" while his "presence and air of huge enjoyment are almost unnaturally vivid, and make the heavier stuff semicredible." At Selleck's request, the network has kept one of the show's three scriptwriters on the set at all times to consult with him about possible changes.

Although the series required Selleck to work eighty-hour, six-day weeks, he chose to use his April-to-July time off to do more work. During the first seasonal break, in 1981, he starred in *Divorce Wars: A Love Story* for ABC-TV, in the role of an ambitious divorce lawyer who is stunned when his wife, played by Jane Curtin, demands a separation. First aired in March 1982, the film was seen by 42 percent of the viewing audience and won critical acclaim. John J. O'Connor of the New York *Times* (March 1, 1982) called Selleck "a solid leading man, possessing dramatic presence as well as looks," and Kay Gardella of the New York *Daily News* (March 1, 1982) described both Selleck's and Miss Curtin's performances as "top-notch." The show was encored in April 1983.

In the spring of 1982, during his second break from *Magnum, P.I.*, Selleck turned to a more ambitious project, Warner Brothers' feature film *High Road to China*, in which he played a down-at-the-heels former World War I pilot hired by an heiress—played by Bess Armstrong—to help find her kidnapped father. During the filming, on Yugoslavia's Adriatic coast, the actors and crew had to cope with a windstorm that knocked out the 100-tent film town, sent temperatures plunging to well below freezing, and brought the costs of the film up to $22,000,000.

Released in March 1983, *High Road to China* was the top-grossing film in the United States during its first weekend, but the box office receipts fell off sharply when the reviews came in. The film was lambasted as being derivative, shallow, and lacking in any real suspense, and Selleck was criticized for trying too hard to overcome his *Magnum* image. Contrasting *High Road* with *Divorce Wars*, Joseph Gelmis of *Newsday* (April 17, 1983) concluded that the problem with the feature film was "a lame script and a hack director" that gave Selleck no chance to demonstrate his ability, or show that he was more than "a roguish buffoon with enough physical prowess to be credible as the hero of an adventure flick." But Selleck's costar, Bess Armstrong, maintained, as quoted in the New York *Post* (March 3, 1983): "Hollywood has done him a disservice by calling him the next Burt Reynolds. That's unfair. I think he's the first person to come along in years who is right up there with Clark Gable and Humphrey Bogart."

Selleck received better notices for *Shadow Riders* (1982), a made-for-television Western he taped for CBS just after leaving Yugoslavia. Working with three of his co-stars from *The Sacketts*—Sam Elliott, Jeffrey Osterhage, and Ben Johnson—and with Katharine Ross in the female lead, Selleck played Mack Traven, a taciturn Texan who had fought on the Union side in the Civil War while his brother fought with the Confederates. John J. O'Connor, in his review in the New York *Times* (September 28, 1982), called *Shadow Riders* "the kind of neat Western romp that supposedly isn't being made anymore" and complimented Selleck for his performance as "the cool cowboy mildly bemused by it all as he bathes in the admiring glances of any women who happen to be passing by." But Kay Gardella of the *Daily News* (September 28, 1982), while praising Selleck's work, thought that the "characters and their motivations are not explored fully enough, thereby casting a shadow over the story and turning it into a flat, run-of-the-mill Western."

Although Selleck's success as an actor brought him the financial freedom to stop making commercials, he remained under contract to Revlon to represent the men's cologne Chaz, an obligation he undertook just before *Magnum* went on the air in 1980. "I like it because I won't have to do any other commercials," he explained to George Haddad-Garcia, as quoted in the *Saturday Evening Post* (May-June 1982). "It will just be Chaz, for Revlon, which is a pretty classy outfit. I'm not going to escape the leading man syndrome, so I might as well capitalize on it a bit."

Fame has brought some discomfort to the modest, conservatively inclined actor. Besides being hounded by reporters, gossip columnists, and fans, he has been the constant subject of scandal sheet headlines. He finally retaliated in February 1983 by slapping the *National Enquirer* with a $36,000,000 libel suit for three stories published about him in 1982, alleging, among other things, that he was a "secret swinger" and that he had a "blockbuster" romance with actress Victoria Principal. About the same time, his father sued the weekly gossip newspaper *Globe* for an article that purported to reveal "love secrets" he had told a reporter about his son. "I don't even know what a 'love secret' is," Robert Selleck told David Wallace of *People* (February 21, 1983).

Selleck owns a $500,000 villa in a Honolulu beachside community as well as a home in Los Angeles, where his former wife, model Jacquelyn Ray, lives with her teen-aged son, Kevin, from her previous marriage. The couple were married about 1970, separated in 1979—a few months before *Magnum* went into production—and divorced in 1982. Selleck remains very close to his ex-wife and to his stepson, whom he calls "the only child I have." Although he claimed that his hectic work schedule left him little time for dates, his name has been linked with that of Jillie Mack, a former cast member of the London production of the musical *Cats*, whom he met in early 1983 while filming "Lassiter" with Jane Seymour.

Six feet four inches tall and weighing 200 pounds, Tom Selleck continues to be athletically active, playing regularly with a nationally ranked volleyball team at the Outrigger Canoe Club in Honolulu. "No one cares if I'm on TV," Selleck told David Gritten of *People* (March 8, 1982). "I'm off the team if I don't perform. It's nice to get away from business and it's a neat way to get stuff out of your system." He also enjoys swimming, sailing, and jogging and likes to consider himself a "student of humanity." According to his agent, Bettye McCartt, Selleck is "a very strong businessman."

Selleck drinks little, does not smoke, avoids profanity, and asserts political views to the right of center. He supports Ronald Reagan, reads William F. Buckley's *National Review*, and has expressed misgivings about abortion. With his hit series now in its fourth year, he is still trying to cope with the demands of megacelebrity. Although he takes the acting profession seriously, he likes to keep a sense of humor about it and says, as quoted by Arnold Hano, "I don't like to get too reverent about it. I don't think we're curing cancer."

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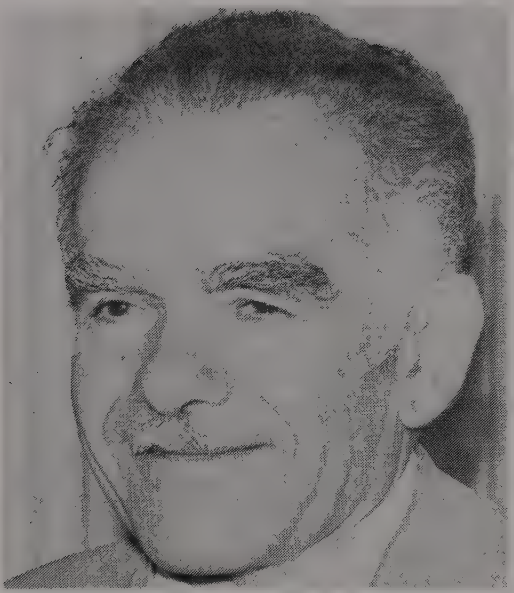
Shamir, Yitzhak

(shä-mēr yits´häk)

Nov. 3, 1914(?)- Foreign Affairs Minister of Israel. Address: b. Ministry of Foreign Affairs, Hakirya, Jerusalem, Israel

Yitzhak Shamir, who became the seventh Prime Minister of Israel on October 10, 1983, succeeding Menachem Begin, was once described in the American press as "one of Israel's foremost hawks" whose views were "expected to limit his operational ability in diplomacy." Journalists recalled that as Speaker of the Knesset, Israel's parliament, he had abstained in the voting on the Camp David accords



Yitzhak Shamir

between Israel and Egypt in 1978 and 1979 because he felt that Israel had made too many concessions. They also remembered that during the 1940's, in the struggle for an independent Jewish state in Palestine, Shamir had been operations chief of the militant Stern Group, which waged relentless guerrilla warfare against the British mandatory government. But after taking over the Ministry of Foreign Affairs in March 1980, Shamir demonstrated a solid grounding in political realities, as evidenced by his level-headed diplomacy and his ultimate acceptance of the Camp David accords, which he described in June 1982 as "the only road to stability and security for all peoples" in the Middle East.

Yitzhak Shamir was born in the village of Kuzinoy, in eastern Poland, on November 3, 1914 (some sources give the year as 1915), the son of Shlomo and Penina Yizernitzky (or Jazernicki). Shamir, meaning "hard substance" or "sharp thorn," is the Hebraicized surname that he adopted after coming to Palestine. He received his early education at a Hebrew elementary school and later graduated from the Hebrew gymnasium in Bialystok, Poland. As a student, Shamir became active in B'rit Trumpeldor, or Betar, the youth movement of the Revisionist Zionists, who opposed the gradualist approach to Jewish statehood that characterized the world Zionist movement. One of the key figures in the Polish branch of Betar was Menahem Begin, but it was not until some years later, as a member of the Palestine underground, that Shamir had his first official contact with him. Shamir enrolled at the University of Warsaw to study law but left in 1935 to immigrate to Palestine, where he attended the Hebrew University in Jerusalem and found employment as a construction worker and bookkeeper.

Following the outbreak of Arab violence against Jewish settlers in 1936, Shamir joined the Irgun Zvai Leumi (National Military Organization), which rejected the self-restraint pursued by Haganah, the Jewish defense organization controlled by the Labor-dominated Zionist establishment, and advocated active retaliation against Arab raids. After the British government issued the White Paper of May 1939, which severely restricted Jewish immigration into Palestine, the Irgun made the British mandatory government its principal target and organized large-scale "illegal" Jewish immigration from Europe on the eve of the Nazi Holocaust. Shamir worked for the Irgun in the Tel Aviv-Jaffa area.

With the outbreak of World War II, the Irgun suspended its operations against the British and cooperated with them in the common struggle against Nazi Germany. But a small group of Irgunists, including Shamir, insisted that British imperialism was no less an enemy of the Jewish people than Hitler's Germany. In the summer of 1940 they left Irgun to form the Lohamei Herut Yisrael (LHY), or Fighters for the Freedom of Israel, more popularly known as the "Stern Group," or "Stern Gang," after its founder, the brilliant but erratic Avraham Stern.

Shamir was first arrested as an LHY activist by the British in 1941 and taken to the Mizra detention camp near Acre. But in August 1942, he and another LHY man escaped to Haifa and made contact with other LHY members who spirited them away to the organization's base of operations and training site near Tel Aviv. From there, the LHY activists emerged periodically to conduct nuisance operations such as arms thefts, sabotage, and papering walls with anti-British posters. At the time, LHY had a total known membership of about eighty.

After Avraham Stern was killed by British police in Tel Aviv in February 1942, Shamir helped to reorganize LHY with two other veterans of the Polish Betar youth movement: Israel Eldad (or Israel Scheib), an academic who cherished mystical visions of a "greater Israel"; and Natan Friedmann-Yellin (or Yellin-Mor), a journalist whose goal was a united political front against imperialism. Taking the underground name "Michael," Shamir became LHY's operations chief. Disguised as a Hasidic rabbi, he ventured out from his small room in Tel Aviv only after dusk. His link with the outside world, carrying his letters and instructions to LHY followers, was Shulamit Schmuckler, a young Bulgarian-born woman who had come to Palestine in 1941 as an "illegal" immigrant. In 1944 Yitzhak Shamir and Shulamit Schmuckler were married.

Unlike the Irgun (of which Menahem Begin took command late in 1943), LHY was not a disciplined military organization but a group of individualists, united only in their demand for the violent overthrow of the alien occupying power in Palestine and the creation of a Jewish state by blood and sacrifice. Lacking arms and manpower, it could not conduct an organized revolt but confined itself to hit-and-run guerrilla tactics. While the Irgun, when it resumed its struggle against the British in 1944, directed its attacks at military and government installations, the Stern Group deliberately struck at British soldiers, policemen, and government officials in order to "educate the British to the dangers and costs of their White Paper policy, and the Jewish population to the folly of acquiescence." As Shamir saw it, "A man who goes forth to take the life of another whom he does not know must believe . . . that by his act he will change the course of history."

On August 8, 1944, in Jerusalem, LHY activists tried to assassinate Sir Harold MacMichael, the retiring British High Commissioner in Palestine, whom they accused of going out of his way to block "illegal" Jewish immigration. Three months later, in Cairo, two LHY members shot and fatally wounded Lord Moyne, the British Resident Minister in the Middle East, an outspoken opponent of Zionism. The assassination caused indignation in Great Britain and elicited expressions of outrage from the Jewish Agency, the official representative body of Palestine's Jewish community. Some historians have asserted that Shamir masterminded the two actions.

For a brief period after the end of World War II, LHY, Irgun, and Haganah operated together against the British because of disillusionment with Great Britain's newly installed postwar Labour government, which they charged had reneged on promises to open the gates of Palestine to survivors of the Holocaust. The three groups collaborated in attacks on British official buildings, army camps, military airfields and arms depots, but the alliance fell apart following an explosion at the King David Hotel in Jerusalem on July 22, 1946. Intended to destroy Zionist documents seized by the British at Jewish Agency headquarters, the attack was preceded by warnings to employees to vacate the British offices. Nevertheless, scores of persons were killed in the blast. Fearful of massive British reprisals against the Jewish community in Palestine, the Haganah leadership dissociated itself from the two other groups.

Yitzhak Shamir was among those seized by the British in wake of the explosion and deported to an internment camp in Eritrea, but in January 1947 he and several leaders of the Irgun escaped and headed for Addis Ababa in neighboring Ethiopia. From there, Shamir and Arye Ben Eliezer, a member of Begin's Irgun command, traveled in a closed truck to Djibouti, French Somaliland. The French authorities refused to extradite the two men to the British, explaining that the fugitives first had to be tried for entering French territory illegally. After Shamir and Ben Eliezer served four months in prison in Djibouti they were granted asylum in France but they remained there only briefly. They arrived in the newly independent state of Israel at the end of May 1948.

Several months later, Shamir emerged from the underground and attempted to organize LHY veterans into a political party. Their short-lived Lohamim (Fighters) party was briefly represented in Israel's first Knesset. From 1948 to 1955 Shamir kept out of the limelight, apparently, as one former associate has suggested, because he wanted a respite in which to "digest" his experiences of the under-ground period. Between 1955 and 1965 Shamir was a senior staff member of Mossad, Israel's secret intelligence service. He served as its agent in France and trained several top Israeli spies, including Eliahu Ben Saul Cohn, who was hanged in Damascus, Syria in May 1965 after having procured crucial information for Israel. After leaving Mossad, Shamir managed several business concerns, including a French-Israeli commercial firm, and worked in behalf of Soviet Jewry.

In 1970 Shamir joined Menahem Begin's Herut party, the descendant of Vladimir Jabotinsky's Revisionist movement, which opposed socialism and wanted the modern state of Israel to have boundaries corresponding with those of the Biblical kingdom. Elected in December 1973 to the eighth Knesset on the Herut slate, Shamir served on the parliament's state control, defense, and foreign affairs committees. In 1975 he became chairman of the Herut party's executive committee. After the Likud (Unity) bloc, comprising the Herut, the Liberal party, and other groups, came to power in June 1977, with Begin as Prime Minister, Shamir was elected Speaker of the Knesset, defeating his Labor party opponent by nearly two to one. According to one British observer, Shamir as Speaker was effective in maintaining "good order and decorum" because of his capacity "for quiet and resolute action."

During Anwar Sadat's historic visit to Jerusalem on November 20, 1977, Shamir and Israel's President, Ephraim Katzir, escorted the Egyptian President to the Speaker's rostrum of the Knesset. When the Camp David accord was placed before the Knesset for ratification in September 1978, Shamir, according to some reports, at first considered voting against the pact, because he felt it made too many concessions. But in the end he decided merely to abstain from the parliamentary roll call because the accord had become an "unchallengeable political reality," and he firmly believed that Begin would not countenance further compromises in Israel's position. When the final peace treaty was put before the Knesset in March 1979, Shamir again abstained.

In October 21, 1979 Moshe Dayan resigned as Minister of Foreign Affairs out of displeasure with the Begin government's hard-line attitude concerning the occupied territories. Begin's choice as Dayan's successor was Shamir, but when doubts arose about him in the liberal wing of his coalition, Begin temporarily took on the foreign affairs portfolio himself. He submitted Shamir's name to the Cabinet after the reversal of the American position in the United Nations Security Council in March 1980, when the United States joined in the Security Council's condemnation of Israeli settlements in occupied areas, only to retract its vote two days later. It was clear that the nomination of a full-time, knowledgeable Minister of Foreign Affairs could no longer be delayed. The Cabinet approved Shamir's nomination after receiving Begin's assurance that, notwithstanding his voting behavior on the Camp David accord, Shamir could be relied upon to follow the government's policies consistently. The 120-member Knesset ratified Shamir's appointment by a vote of fifty-five to thirty-nine with three abstentions, and Shamir was sworn in on March 11, 1980. Later that spring, Begin proposed to shift Shamir from the Ministry of Foreign Affairs to the Ministry of Defense to replace Ezer Weizman, who had resigned in dissatisfaction over government policies. But when members of the Cabinet voiced misgivings over the qualifications of Yitzhak Modai, who had been nominated to replace Shamir as Minister of Foreign Affairs, Begin decided on June 1, 1980 to retain Shamir in that post and to take over temporarily the Defense portfolio himself. On August 5, 1981, a few days after Likud's narrow victory in the national elections, the position of Minister of Defense went to General Ariel Sharon.

Although spokesmen for the opposition Labor party had felt that it was a "grave error" to appoint a Minister of Foreign Affairs with "such extremist views that even Camp David was too much for him," Shamir proved himself to be what a writer for the Israeli newspaper *Ha-Aretz* called "a balanced and practical person," with an "analytical way of thinking." In September 1981, at the opening of the U.N. General Assembly, he obtained a ninety-minute private conference with Soviet Foreign Affairs Minister Andrei A. Gromyko—the first face-to-face meeting in six years between representatives of the two governments. In the same year a high-level dialogue between Israeli and French officials ushered in a "new era" of amicable relations between the two countries. By visiting several Latin American nations in 1981 and 1982, Shamir helped to enhance Israel's stature in that part of the world. And the reestablishment, in 1982, of diplomatic relations with Zaire, which along with several other African countries had broken off relations with Israel at the time of the 1973 Israeli-Arab war, marked what Shamir called "our return to Africa."

On the other hand, Shamir criticized the overtures to the Palestine Liberation Organization that were made by some Western nations, notably West Germany under Chancellor Helmut Schmidt. He tried in vain in 1981 to dissuade President Ronald Reagan from selling American sentry planes equipped with Airborne Warning and Control Systems (AWACS) to Saudi Arabia. Although a summit meeting in September 1981 between Begin and Sadat brought a promise of resumption of Palestinian autonomy talks that had been broken off by Egypt in the previous year, the assassination of Sadat in October left Israel with a sense of uncertainty about the Camp David accords. Nevertheless, Israel restored the Sinai peninsula to Egypt in April 1982, in keeping with the agreements.

Shamir often used his diplomatic skills to improve Israel's occasionally troubled relations with the United States. When, in December 1981, Begin accused the Reagan Administration of treating Israel as a "vassal state" or "banana republic" after its negative response to Israel's annexation of the Golan Heights, Shamir did his best to mollify the interpretation of the Prime Minister's harsh words. When Shamir visited the United States in August 1982, President Reagan informed Shamir of his Administration's displeasure at Israel's invasion of southern Lebanon to destroy the military bases of the Palestine Liberation Organization. Defending his country's position to American newsmen, he charged the PLO with hiding behind innocent civilians and deliberately deploying artillery next to schools, hospitals, and homes. He emphasized that Israel had no designs on Lebanese territory and insisted that the PLO "terrorists" must not be confused with the Palestinian Arabs as a whole. The removal of the PLO from Lebanon would, in his words, inaugurate a "new era" in the Middle East, making Lebanon an "independent country, a part of the free world." Testifying in November 1982 before a judicial commission investigating Israeli involvement in the massacre of civilians by Lebanese Christian Phalangists in two Palestinian refugee camps in Beirut, Shamir denied allegations that he might have had prior knowledge of the Phalangists' actions. (A report by an Israeli board of inquiry issued in February 1983 cleared Shamir and others of complicity but found that the Foreign Minister had erred in disregarding rumors of the massacre.)

Responding to the Reagan Administration's Middle East peace plan of September 1982, which called for a freeze on Israeli settlements in occupied territories and proposed Palestinian rule in the West Bank and Gaza Strip in association with the Hashemite Kingdom of Jordan, Shamir presented Israel's objections to the proposals. He noted that the Reagan plan tried to determine the final status of the occupied areas instead of allowing a five-year interim period of autonomy, as provided in the Camp David accords, during which time outstanding problems might be resolved. He voiced no objection to the idea of including Jordan in the negotiations along with the United States and Egypt, and he affirmed Israel's willingness to negotiate with Palestinian Arabs, as distinct from the PLO.

Although Shamir had been viewed as a possible future candidate for Prime Minister, he insisted that he would "never fight for any post" but only "for a principle." His former LHY associate Israel Eldad has suggested that the qualities that had made Shamir an efficient planner of operations, a competent intelligence officer, and an astute diplomat might reduce his effectiveness in a position of overall leadership. "What strikes one about [Shamir] is that he can deal with only one issue at a time because he goes into depths," Eldad wrote in 1975.

But when Menachem Begin announced on August 28, 1983 his intention to resign the Prime Ministership for personal reasons, Shamir was immediately considered the front-runner for the post. On September 2, a caucus of the Herut party chose Shamir as its leader over Deputy Prime Minister David Levy by a vote of 436 to 302. Twenty days later, President Chaim Herzog named Shamir Prime Minister-designate and asked him to form a government.

After trying unsuccessfully to bring together the Likud bloc with the opposition Labor party in a "government of national unity," Shamir united Herut with the small right-wing and religious parties in a coalition that commanded sixty-four of the 120 seats in the Knesset. His Cabinet, in which he retained the post of Foreign Minister, was substantially the same as Begin's. It was approved on October 10, 1983 by a parliamentary vote of sixty to fifty-three. But Israel's continuing woes, including a severe economic crisis that Shamir tried to alleviate with such drastic austerity measures as a 23 percent currency devaluation, as well as continuing strife in Lebanon despite a cease-fire, and a threatened no-confidence vote by the Labor party, led observers to speculate as to whether Shamir's fragile coalition government would endure.

Yitzhak Shamir is a stocky and square-shouldered man, whose head seems prominently large in proportion to his short body. He has bushy eyebrows, gray hair, and a mustache. Introspective, soft-spoken, and taciturn, he is most effective at small gatherings and in personal negotiations. According to his wife, Shulamit, they both learned in the underground not to talk too much about his political work, and they still follow that rule. A woman of considerable accomplishments, Shulamit Shamir engages in volunteer social work and is a sponsor of a project to establish a village for retarded persons near Jerusalem, where the Shamirs make their home. They have a son, Yair, who is a career officer in the Israeli army; a daughter, Gil'ada, who is employed with the Ministry of Defense; and several grandchildren.

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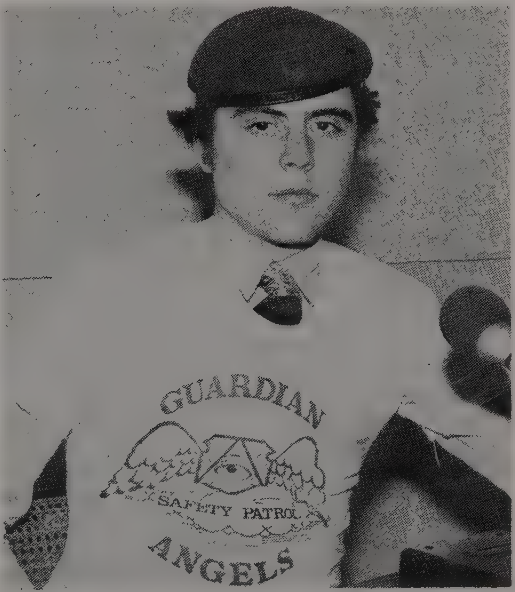
Sliwa, Curtis

(slē´wə)

1954(?)- Social activist. Address: b. Guardian Angels, c/o Judson Memorial Church, 55 Washington Sq. S., New York City, N.Y. 10012



Brash, street-wise Curtis Sliwa, a most unorthodox Good Samaritan, is the founder and director of the celebrated and controversial Guardian Angels, an organization of young volunteer crime fighters popular with the public and the press if not always with the police. Sliwa, a high school dropout from Brooklyn, founded the Guardian Angels in 1979 in New York City, where the organization maintains its headquarters, by recruiting a few ghetto youths to patrol the most dangerous lines of New York City's crime-ridden 230-mile subway system at night, intimidating would-be muggers, halting crimes in progress, and occasionally making citizen's arrests. With its distinctive "colors" (red berets and T-shirts with the Angel logo), the safety patrol at first glance looked like just another menacing street gang, but subway riders quickly came to appreciate its deterrent and protective presence.

Under Sliwa's articulate and media-conscious leadership, the small subway patrol soon grew into a force of hundreds, divided into regularly scheduled teams deployed throughout the transit system, and Angel chapters sprang up in other cities across the United States. There are now, by Sliwa's count, twenty-five chapters in the United States and three in Canada, with a total membership of approximately 600, more than a fourth of it in New York City. The Angels are unarmed but trained in martial arts as well as in legal codes and first aid. Their activities vary from city to city, but the core of all the chapters is the safety patrol, which practises, and inspires in others, voluntarism in the cause of wresting control of the streets as well as of the subways from the criminals. "It should be like the old days," Sliwa has said. "We should not tolerate crime."

Although sources vary on the year of Curtis Sliwa's birth, most of them place it somewhere between 1953 and 1955. Born in the Canarsie section of Brooklyn, New York, he is the youngest of three children—and the only son—of Chester Sliwa, a merchant seaman of Polish descent, and Frances Sliwa, a retired dental technician of Italian-American background. Imbued by his parents with a spirit of initiative, self-reliance, and civic responsibility, Sliwa began studying karate when he was seven, and as a conservation-minded adolescent he collected in his front yard a five-ton mountain of recyclable paper, to the consternation of neighbors. After saving several people from a burning building on his New York *Daily News* paper route, he was chosen the *News* 's Newsboy of the Year, a distinction that gave him the privilege of going to Washington and shaking hands with President Richard Nixon.

As a student, Sliwa was bright, but he tended to slight subjects other than history—which he read beyond the requirements of the curriculum—and he was rebellious. After graduating from St. Matthew's Parochial School in Crown Heights, he enrolled at Brooklyn Prep, a Jesuit school, where he became known as "the Rock." He explained the origin of the nickname to Ruben Rosario and Don Singleton of the New York *Daily News* (January 17, 1982): "A member of the Outlaws [a street gang] stole a cake from a deli, and I told him to put it back. I got hit with a brick thrown by one of the gang members, but I put one of them right through the front window. And that was it." Elected student government president in his senior year at Brooklyn Prep, he was expelled two weeks before the end of the first semester for refusing to back down in a dress-code dispute. "I didn't mind wearing a jacket and tie," he told Rosario and Singleton. "In fact, I felt more comfortable. But the majority of the students wanted the rule to be erased. I couldn't go against them even though I wanted to. It was my duty as the president to carry out what the students wanted." He transferred to another high school but found it to be "a zoo" and after a couple of weeks left academia permanently, although he had good prospects for a college scholarship.

After quitting school, Sliwa worked successively as a gas station night attendant in East New York, Brooklyn, as a packer in a supermarket in Canarsie, and as assistant manager of a McDonald's fast-food franchise on Allerton Avenue in the Fordham section of the Bronx. While working at the McDonald's franchise, when he was twenty-three, he organized the Rock Brigade, a neighborhood anti-litter and cleanup squad in the Bronx. Out of the brigade would emerge the Guardian Angels, originally the Magnificent Thirteen.

Sliwa, who had been stabbed in a subway mugging when he was eight, commuted nightly from the Bronx to Brooklyn on the Interborough Rapid Transit's number four train, known as "the mugger's express," for obvious reasons. That was when he began to develop what he calls "the concept"—turning tough ghetto young people into anti crime heroes and thus providing civilians with protection while giving the youths themselves a means of prideful public service and recognition not otherwise offered them by society. He has since explained to the press that "the concept" involved "a matter of role models," of giving young people "real heroes" instead of sports and entertainment superstars who have "just bought their sixth Rolls" or are "having a Jacuzzi put in the backyard of their house in the mountains." "Now let's be realistic," he told Juan Williams of the Washington *Post* (July 20, 1981). "Most kids are not going to get a Rolls unless some miracle happens to them. That doesn't fit in with the streets you and me are walking everyday unless you figure on stealing from somebody to get the money for a car. I want to give people a real hero, somebody they can see who is just like them who is out there doing good and getting in the papers. Like they can see Mary in an Angels shirt and say, 'Hey, isn't that Mary who was always in the park smoking weed and drinking, and now she's doing good. Maybe I can, too." David Weinberg quoted him in *Mademoiselle* (October 1982): "We're saying you can be a regular person and be a success. You don't have to be a Reggie Jackson [or] Steve Martin. You don't have to sell drugs. You can be a hero in your own neighborhood."

Sliwa refined his concept only gradually; his first patrol was closer to an ambush team than a safety squad. Describing his early subway rides alone from the Bronx to Brooklyn to David Remnick of the Washington *Post* (August 22, 1981), Sliwa said, "At three or four in the morning, people'd try to sniff me out but I was too slick. I'd physically intimidate them right back. But it was my contention that no one should have to feel inhibited from riding on the train." He enlisted the partnership of another McDonald's employee, Don Chin, a karate master standing six feet two and weighing 240 pounds. "I would sit in one end of the train, wearing a gold watch and a three-piece suit and holding a $300 cassette radio. I'd play the wimp. Don was on the other end, dressed in leather M.G. boots and bandannas. We were connected by a doctor's beeping system. I'd wait for someone to come up to me, and if they started hitting me or trying to rip me off, 'beep, beep,' I'd signal Don. He'd come charging in from the other end of the train. Meanwhile I'd throw a few side kicks and we'd stomp 'em. Then we'd call the transit cops and place them under a citizen's arrest."

Don Chin and Sliwa made more than thirty citizen's arrests, but, as Sliwa has recounted, "the public didn't know who [Chin and Sliwa] were and the police were beginning to harass" them. Don Chin withdrew, but Sliwa, having read Mohandas K. Gandhi, Martin Luther King Jr., and Abbie Hoffman, went on to develop larger, easily recognizable teams of young people, unarmed but trained in the martial arts and first aid, to patrol dangerous subway lines systematically, in order to improve the safety of the New York City transit system and spark community resistance to crime. On February 13, 1979 Sliwa's Magnificent Thirteen made their first subway patrol, and seven months later the expanded Guardian Angels, wearing their distinctive red berets and T-shirts, went into operation. The logo on the T-shirt, a winged eye, was chosen by Sliwa because, as he has explained, "you can't see if it's black or white, male or female."

Leading a Magnificent Thirteen patrol on a subway platform in the Brownsville section of Brooklyn in April 1979, Sliwa hurled himself through the air at a mugger with a sawed-off shotgun threatening a woman, jarring the shotgun and sending the gunshot into the ceiling—and himself seventeen feet to the freight tracks below. Fortunately, his fall was broken by a mound of debris and he suffered only two black eyes and minor bruises. After the Thirteen expanded into the Guardian Angels, the patrols were increased from three members to eight each, with one person posted in every car of an eight-car subway train. Between stations, each Guardian Angel would survey his car; at stops, each would look out into the station, to spot trouble on the platform and signal to the others that all was well—or not well—in his car. In addition to leading his own patrol, Sliwa would oversee the whole operation from his apartment and from pay phones in "command centers" in the larger subway stations. Regarding the unsmiling, businesslike manner of the Angels when on patrol, Sliwa explained to Nick Pileggi of *New York* (November 24, 1980): "We are in control of the situation psychologically. The enemy is psyched out. Our attitude, our confidence is our strongest weapon."

While the subway-riding public generally responded to the red berets with gratitude, the New York City Metropolitan Transit Police were for the most part less than happy with a group of "vigilantes" whose very presence seemed to pass judgment on their effectiveness. New York's Mayor Edward I. Koch joined police in cold-shouldering the Angels, denigrating their efficacy in preventing crime, and seeming to dismiss them as self-appointed, self-seeking, amateurish menaces to themselves and others. (Isolated police officers admitted to reporters, however, that the Angels' deterrent effect, while difficult to measure, was significant.) On October 5, 1980 an Angel named Nelson Roga was arrested on charges of assault and resisting arrest, in the first of a series of incidents that the Angels viewed as police harrassment. Later in the same month a grand jury refused to indict Roga after a witness testified that the police had picked the fight with him and roughed him up. On October 19, 1980 three men identifying themselves as transit police officers abducted Sliwa, according to his own account, and held him captive in a van for several hours, threatening to kill him if he did not disband his group. Ten months later a similar incident involving alleged police officers occurred in Washington, D.C., when Sliwa was looking into the formation of a Guardian Angels chapter there; in that incident, he ended up prostrate in the mud of the Potomac River, badly beaten and with an injured right hand. Beginning in December 1980, Sliwa received regular telephone threats from a right-wing, racist group calling itself the Euro-American Brigade, and at one point his apartment was ransacked.

Following a show of support for Sliwa and the Guardian Angels by Lieutenant Governor (now Governor) of New York Mario Cuomo and other state and city political figures, the City of New York, through Criminal Justice Coordinator Robert Keating, arrived at a "memorandum of understanding" with the Guardian Angels. According to the terms of the memorandum, effective May 29, 1981, the Angels were given identification cards, a police training program was set up to educate them in basic law and proper arrest procedures, and an Angel-police liaison was established, to flow through the office of the police department's Deputy Commissioner for Community Affairs.

Meanwhile, the Guardian Angels were spreading nationally, largely through the personal recruiting of Sliwa, who visited 103 American cities in 1981, garnering local as well as network media coverage as he went. (He felt that those who accused him of being a "media moth" or "media manipulator" were "breakers, not makers," but he pleaded "100 percent guilty of letting people know what we're about.") The Chicago superintendent of police greeted the Angels' chapter there as "a goon squad," and official chilliness met the group formed in Detroit, but some cities, notably New Orleans and Miami, actually invited Sliwa to recruit, and Boston, Miami, Los Angeles, and Baltimore followed the lead of New York City in granting some kind of official recognition to the Angels. In March 1981 Lisa Evers, now Sliwa's wife, led a contingent of Angels to Atlanta, which was then in the midst of a series of unsolved murders of black young people. By the end of 1981 the Angels claimed chapters in forty-one American cities, including Hartford, Newark, Los Angeles, Long Beach, Cleveland, Philadelphia, Albuquerque, Pittsburgh, and Freeport, Long Island. As the chapters multiplied, they became more heterogeneous, in both their racial and ethnic mix and their work. In the Midwest and West, the proportion of middle-class white and college volunteers was much higher than in New York, and the usual mission was above ground, in the parking lots of shopping malls, for example. In Roxbury, Massachusetts the Guardian Angels helped to rebuild a community center, and in Atlanta they tutored children.

Back at home base, in the Greater New York area, the Angels underwent their most severe crisis to date on December 30, 1981, when Frank Melvin, an Angel patroling a housing project in Newark, New Jersey, was shot and killed by a police officer investigating a break-in at the project. Police spokesmen described the shooting as a tragic accident, but Sliwa called it "cold-blooded murder." Marches led by Sliwa to the state capital in Trenton, New Jersey and to Washington, D.C. failed to take the investigation of the shooting out of the hands of the Essex County, New Jersey, prosecutor, and in February 1982 an Essex County grand jury found no reason to indict the officer who killed Melvin.

The Guardian Angels are supported by private donations, most of them small, which totalled $48,000 in 1981. Sliwa's own income from speaking engagements usually ranges upward from $600 a speech. Highgate Productions paid him a sum variously reported as $5,000 to $30,000 for the rights to his life story, on which the television film *We're Fighting Back* (CBS, 1981) was loosely based. Unhappy with the liberties the producers took, especially with regard to the founding of the Magnificent Thirteen and its evolution into the Guardian Angels, Sliwa unsuccessfully sued to halt the airing of the movie. Sliwa's survival manual, *Street Smart*, written in collaboration with Murray Schwartz, was published by Addison-Wesley in December 1982.

In October 1983 Eric Lee Caple and three other defectors from the New York area Angels accused Sliwa of dishonesty on several counts. Among their allegations were the following: that Sliwa grossly exaggerated the size of his organization's membership, which, they said, had dwindled to a few dozen; that he had staged an alleged sexual attack by unknown "assailants" on his wife at Angels headquarters in the summer of 1983; and that he had faked his own abduction in 1980. Sliwa labeled the accusations "an absolute pack of lies" and suggested that the Newark police union might be behind a conspiracy to discredit him because of his recent reneging on a public apology to the policemen involved in the killing of Frank Melvin.

On December 24, 1981 Curtis Sliwa married his second-in-command, the Guardian Angels' national director, Lisa Evers, a graduate of Lake Forest College and a black belt in karate who was running a Manhattan art gallery when she joined the Angels two years before. Although both bride and groom are Roman Catholic, they were married in a nondenominational service in the Unitarian Judson Memorial Church in Greenwich Village, where the Angels have their headquarters. The Sliwas live in a $157-a-month tenement flat in Manhattan's East Village whose furnishings were found in the street. Sliwa has little time for recreation, and he neither drinks nor smokes.

Like other Guardian Angels, Sliwa puts in at least two four-hour shifts a week on patrol, at the head of Force One of the New York City chapter. He spends much of the rest of his time on the telephone, directing the intricate deployment of Angel patrols throughout the maze of the New York subway system, talking to reporters and municipal officials, and keeping tabs on other chapters. His wife and other aides hold down the home fort when he is on the road, often several days a week, traveling to speaking engagements and other public appearances and visiting other chapters. Down to the least possible detail, he rules with a firm hand an organization that, as he said with understatement, "is not a classic democracy." Consequently, despite his enormous energy, he has on occasion driven himself to the point of physical collapse.

With his imperious posture, his stoic visage, his sleek muscularity, and his steely dark eyes peering out from under his rakish beret, Sliwa exudes, as David Remnick observed in the Washington *Post* (August 22, 1981), the "star quality" of "a natural actor of the cool school—James Dean with a cause." The Spartan imperviousness to fear and pain he instills in his followers is exemplified *par excellence* in himself, especially in his eyes, which Roger Director of the New York *Daily News* (January 30, 1981), borrowing a metaphor coined by "a rough, gutter prophet," described as "onions . . . beyond tears." "No matter how hard they hit you," Director quoted Sliwa, "even if they knock your onions out, you have to stay cool."

Speaking in a flat, quick voice with a New York street accent, Sliwa is never at a loss for words, from the hippest slang to sociological jargon. He is gifted with a simple, effortless eloquence that can, as David Weinberg remarked in his *Mademoiselle* article, "make followers out of listeners—especially when the message is how they can become part of society." He finds it difficult to descend to small talk, however, even though his wife, as she has said, has "humanized" him, dented his somberness, and made him "laugh." She has also introduced him to an appreciation of art.

Some of those who accuse Sliwa of demagoguery speculate that he has national political aspirations. "It's foolish to argue," Sliwa has responded, as quoted by Fred Bernstein in *People* (February 8, 1982). "The proof of the pudding is where we'll be in ten years." For the moment, he is content to envision the Guardian Angels becoming "like Vista or a domestic version of the Peace Corps, but more successful." He is convinced that he "has an idea whose time has come," teaching people to "come to the aid of one another" instead of advising them, as police do, "to put more bars on the windows . . . to get dogs that instead of being a friend of man are a killer of man . . . [to build] the perfect bunker system." Lisa Sliwa told Fred Bernstein: "For a long time volunteers were made to feel foolish in this society. We can change that."

References: Mademoiselle 88:166+ 0 '82 por; N Y Daily News p1+ Ja 30 '81 pors, p5+ Ja 17 '82 por, p3+ My 2 '82 pors; People 17:42+ F 8 '82 pors; Time 119:21 Ja 18 '82 por; Washington Post B p1+ Ag 22 '81 pors

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Steiner, (Francis) George

Apr. 23, 1929– Critic; novelist; short story writer. Address: b. Churchill College, Cambridge University, Cambridge, England; Dept. of English, University of Geneva, Geneva, Switzerland; h. 32 Barrow Rd., Cambridge, England

George Steiner may be, as an admirer once described him, "the most brilliant cultural journalist

George Steiner

at present writing in English or perhaps in any language." The multilingual Mr. Steiner, a self-described "radical humanist," is certainly unsurpassed among English-language literary critics in the linguistic and polymathic range and the Judeocentric moral concern he brings to the study of language and its relation to literature and culture, especially the "political barbarism" of the twentieth century. "Central to everything I am and believe and have written," he pointed out to D.J.R. Bruckner in an interview for the New York *Times Book Review* (May 2, 1982), "is my astonishment, naïve as it seems to some people, that you can use human speech both to bless, to love, to build, to forgive and also to torture, to hate, to destroy, and to annihilate."

That astonishment, first expressed in Steiner's celebrated early essay "The Hollow Miracle" (1959), was reiterated most strongly in *Language and Silence* (1967) and in the second chapter of *In Bluebeard's Castle: Notes Toward the Redefinition of Culture* (1971). It took fictional form in the short stories in *Anno Domini* (1964) and in the best-selling, controversial novel *The Portage to San Cristóbal of A.H.* (1982), in which a fictional Adolf Hitler delivers an eloquent apologia for the Holocaust.

A sworn enemy of what he regards as the "vinegar gray" approach to literature, Steiner has accumulated a legion of academic enemies, some of whom dismiss his prodigious erudition, his richness in allusion, his colorful, urgent style, his adeptness in touching all argumentative bases, and his daringly grand generalizing as "ostentation," a "mandarin pose," literary "name-dropping," and "winking in five languages." Steiner is an Extraordinary Fellow of Churchill College, Cambridge University, and professor of English and comparative literature at the University of Geneva.

Francis George Steiner was born in Paris, France on April 23, 1929 to Frederick George Steiner and Elsie (Franzos) Steiner, Austrian Jews who had left Vienna five years before. The family moved to the United States just before the German occupation forces reached Paris in 1940, and father, mother, and son became naturalized American citizens four years later. While, as he has observed, he "happened not to be there when the names were called out," Steiner identifies himself with the Central European Jewish intellectual tradition that produced Freud, Marx, and Einstein, a line cut brutally short by the Holocaust. His sense of vocation is rooted in his obsession with "the black mystery of what happened in Europe"—the rise of Nazism "from the very core and locale of humanistic civilization."

His father's influence on him was enormous, as Steiner acknowledged in his introduction to his book *The Death of Tragedy*: "This essay belongs to my father. The plays I discuss in it are those which he first read to me and took me to see. If I am able to deal with literature in more than one language, it is because my father, from the outset, refused to recognize provincialism in the affairs of the mind. Above all, he taught me by the example of his own life that great art is not reserved to the specialist or the professional scholar, but that it is best known and loved by those who live most intensely." In the course of his boyhood, Steiner became fluent in English as well as French and German and acquired a literary mastery of Greek, Latin, and most of the Romance languages.

After World War II ended, Steiner returned to France and took a baccalaureate in literature at the University of Paris, in 1947. The following year he received a B.A. degree at the University of Chicago, and in 1950 he took an M.A. and won the Bell Prize in American literature at Harvard University. On a Rhodes scholarship, he went to Balliol College, Oxford University, where he won the Chancellor's Essay Prize with an essay titled "Malice" in 1952 and received his doctorate in philosophy in 1955.

"This somewhat excessive academic training," Steiner wrote in an autobiographical sketch for *World Authors: 1950–1970* (1975), "and the fact that I am at home in three-and-a-half languages, probably made it difficult for me to become a writer in any simple, straightforward way. Almost from the start—or at least from the moment in which I found out that I could produce verse but no poetry—I wondered whether literature was as important as I had been taught to believe. And I began asking why the essentially literary, humanistic culture of western Europe had proved so ineffective a barrier to the rise of modern political barbarism." That question contributed decisively to his shaping as a *Sprachphilosoph* (philosopher of language), and a *Kulturkritiker* (critic of culture), as he would identify himself in his preface to *Martin Heidegger* (Viking, 1979). As such, he set out "to formulate certain questions about the interactions between, the interpenetrations of, artistic, philosophic, and scientific achievements on one hand, and the totalitarian barbarisms of the twentieth century on the other."

During his doctoral candidacy, Steiner was a staff writer, chiefly on American and European affairs, with the *Economist*. From 1956 through 1958 he was a fellow at the Institute for Advanced Study, the center for post-doctoral research in mathematics, theoretical physics, history, and social science in Princeton, New Jersey, and in 1959–60 he was Gauss Lecturer at Princeton University. In 1961 he was elected a fellow of science-oriented Churchill College, which was then in its second year of existence at Cambridge University. Sir John Douglas Cockcroft, the master of the college, recruited Steiner to direct English studies there at the urging of C.P. Snow, the physicist and novelist known for his concern over the communication gap between the world of the humanities and that of science. As Geoffrey Moorhouse observed in the *Guardian* (March 1, 1969), "Snow [knew] a good two-culture man when he saw one; for although it is now commonplace to remain [focused] on Steiner's intellectual strength as a literary critic, he started off as a mathematician."

While a fellow at the Institute for Advanced Study, Steiner wrote his first book, *Tolstoy or Dostoevsky: An Essay in the Old Criticism* (Knopf, 1959). As indicated by the subtitle, that work is a calculated, "para-Marxist" departure from the then still dominant "New Criticism," which, in his view, ignored or downplayed the relationship of literature to life, examining literary works in the narrow aesthetic limbo of "close textual analysis." Placing the two giants of the Russian novel in a vast philosophical and literary panorama, Steiner illuminates their contrasts artistically, philosophically, religiously, and politically.

Steiner's Gauss lectures at Princeton provided the basis for *The Death of Tragedy* (Knopf, 1961), a wide-ranging contemplation of the tragic vision, illustrated by the author's own translations from French, Italian, and German drama in addition to English citations. Tragedy "in its radical sense," is defined by Steiner in his foreword to the 1980 Oxford University Press edition of *The Death of Tragedy* as "the dramatic testing of a view of reality in which man is taken to be an unwelcome guest in the world," an estranged *Unheimlichkeit* ("one who is thrust out of doors") whom the "gods kill for their sport as wanton boys do flies." He traces the tragic mode, with its "metaphysic of desperation," from its emergence in Greek antiquity as a sort of ennobling "rite of defiance and honor to the dead" through its decline, beginning with the rise of rational empiricism in the seventeenth century. "The decline of tragedy is inseparably related to the decline of the organic world view and of its attendant context of mythological, symbolic, and ritual reference."

Anno Domini (Atheneum, 1964), Steiner's first book of fiction, comprises three wrenching short stories tied together by the theme that "wars kill a long time after" they are over, through the nightmarish memories of horror, sometimes mixed with heady camaraderie, that haunt its spiritually wounded survivors. "Return No More" is a shocking story of revenge, about the reception given a former German officer who returns after World War II to the family he lived with in Normandy, whose youngest daughter he loved and whose oldest son he executed by hanging. "Cake" is the poignant tale of an American involved with the French Resistance who survives the war by feigning insanity in a mental institution, where he falls in love with a young Jewish woman who is also a fugitive from the Nazis. In "Sweet Mars," a story about guilt-ridden closet homosexuality, two Oxford chums go off separately to World War II and reunite afterward, with suicidal consequences. "Like all real war-books," Anthony Burgess wrote in the New York *Times Book Review* (October 11, 1964), "[*Anno Domini*] concerns itself with those aspects of war that are timeless—war as sex, war as love-hate, war as self-revelation. . . . The skill is considerable and the insight devastating."

The critical essays collected in *Language and Silence: Essays on Language, Literature, and the Inhuman* (Atheneum, 1967) are, in the author's words, about "language and politics, language and the future of literature, about the pressures on language of totalitarian lies and cultural decay, about language and other codes of meaning (music, translation, mathematics), about language and silence." Their focus is on the breakdown of "the house of classical humanism [and] the dream of reason" and the "incompatibility between eloquence, the poet's primary delight in speech, and the inhuman nature of political reality." "We know now that a man can read Goethe or Rilke in the evening, that he can play Bach or Schubert, and go to his day's work at Auschwitz in the morning. . . . In what way does this knowledge bear on literature and society, on the hope, grown almost axiomatic from the time of Plato to that of Matthew Arnold, that culture is a humanizing force, that the energies of spirit are transferrable to those of conduct?" He dismisses most literary criticism, "particularly in its present cohabitation with the academic," as irrelevant to that question and praises such critics as George Lukács, Walter Benjamin, and Edmund Wilson for their attempt to answer "those who would ask what coexistence and interaction are possible between humanism, between the idea of literate communication, and the present shape of history." Steiner is especially illuminating in glossing the thought of Lukács, Claude Lévi-Straus, and Lucien Goldman in his essays on Marxism and literature. Frank Kermode, writing in *Book Week* (March 26, 1967), called the author of *Language and Silence* "a moral terrorist" but said that "one has to respect the motives of Steiner's terrorism, and the power of intellect with which he feeds it."

When he interviewed Steiner in 1969, Geoffrey Moorhouse of the *Guardian* observed that, like the late F.R. Leavis, he was being snubbed by the English faculty at Cambridge University. "For the past seven years Dr. Steiner has been an ebullient director of English studies at Churchill College. But he is still without an offical university lecturing post, which can only be awarded by the faculty and which alone would allow him to decide what he wanted to teach English undergraduates at large. Unless someone in the faculty drops dead or pulls out, no more posts will be going until 1978. At thirty-nine, with his career spluttering upwards like a firework, Steiner cannot wait that long." Later that year Steiner quit his post as fellow and became Extraordinary (nonresident) Fellow of Churchill College, thus freeing himself to work elsewhere and to do more writing. Before the end of 1969 he succeeded the late Edmund Wilson as literary critic for the *New Yorker*, and five years later he became professor of English and comparative literature at the University of Geneva in Switzerland, where he spends six months of each year.

Six of Steiner's *New Yorker* essays and four published elsewhere make up *Extraterritorial: Papers on Literature and the Language Revolution* (Atheneum, 1971). Together, the essays represent the author's first systematic attempt to connect his ideas about "the relations between literature and society" with "the linguistic revolution," in which his heroes are such "linguistic pluralists" as Samuel Beckett, Vladimir Nabokov, and Jorge Luis Borges. Unifying the essays is the warning that if the "drift and boredom of semiliteracy" goes unchecked it will diminish the vitality of all civilized languages and "man will . . . be . . . less himself."

The T.S. Eliot Lectures delivered by Steiner at the University of Kent at Canterbury in 1970 were published as *In Bluebeard's Castle: Some Notes towards the Redefinition of Culture* (Yale Univ. Pr., 1971), a theologizing of his bleak Spenglerian perspective. The first chapter of the book is a dazzling impressionistic survey of the nineteenth century's "imagined garden of liberal culture," the long, spurious peace that helped pave the way for the crises of our time. The second, "A Season in Hell," echoing a theme in *Language and Silence* and presaging the Hitler character's apologia in *The Portage to San Cristóbal of A.H.*, explains anti-Semitism and the Nazi death camps as the Western world's revenge for Jewry's "blackmail of perfection," the impossibly hard ideal to which the real Hitler alluded when he said, "Conscience is a Jewish invention." "Monotheism at Sinai, primitive Christianity, messianic socialism . . . three times, Judaism issued a summons to perfection and sought to impose it on the current and currency of Western life," Steiner writes. "Deep loathing built up in the social subconscious. . . . When it turned on the Jew, Christianity and Western civilization turned on the incarnation—albeit an incarnation often wayward and unaware—of its own best hopes." The pessimism of the third chapter, "In a Post-Culture," with its contemplation of the "comprehensive decline in traditional ideals" of personal and social civility and of values in the arts, is offset by the sanguinity of the final chapter, "Tomorrow," in which Steiner offers the consoling possibility of a coming electronic age in which music, science, and mathematics will provide a new, nonverbal culture valid on its own terms. Carl E. Schorske, reviewing *In Bluebeard's Castle* for the New York *Times* (November 7, 1971), thought that Steiner overstated his intimations of apocalypse but that he nevertheless made his case: "A shudder of ambiguous expectancy should run through us in the face of Steiner's somber cultural perspective. One feels a truth in it."

The full-length study of multilingualism promised in *Extraterritorial* was largely fulfilled in *After Babel: Aspects of Language and Translation* (Oxford, 1975), a formidable survey of the history and theory of translation. In *On Difficulty, and Other Essays* (Oxford, 1978) Steiner addresses with passionate volubility such subjects as the value of Lee Whorf's and Noam Chomsky's ideas for the student of literature and the future of the book in a culture that is "overwhelmed by the combined hostile forces of mass democracy and modern technology."

In the disquieting thriller *The Portage to San Cristóbal of A.H.*, Hitler is imagined to have survived his Berlin bunker in 1945 and to have escaped to the jungles of Brazil, where a search party of young Israeli avengers finds him, now a nonagenarian, forty years later. The controversy over the novel centered on its climax, Hitler's long, cogent defense soliloquy. In the set-piece speech, Hitler describes himself as "only a man of my time . . . a man of a murderous time, but a small man compared with *him* [Stalin]." It was from the Jews, he says, that he learned the concept of the "master race": "To set a race apart. To keep it from defilement. To hold before it a promised land. To scour that land of its inhabitants or place them in servitude. . . . My racism was a parody of yours, a hungry imitation." He goes on to say that Jewish utopianism created a God of vengeance, making man a serf and paving the way for Marxism. "We shall vomit you so we may live and have peace. A final solution." Finally, he contended that the Holocaust was the necessary precondition for the creation of modern Israel. "It was the Holocaust that gave you the courage of injustice, that made you drive the Arab out of his home, out of his field . . . because he was in your divinely ordered way. That made you endure knowing that those whom you had driven out were rotting in refugee camps not ten miles away, buried alive in despair and lunatic dreams of vengeance."

The Portage to San Cristóbal of A.H. was widely praised for its brisk drama and philosophical insight, but Hitler's speech was just as widely denounced as a perverse devil's-advocacy. A stage adaptation of the novel written by Christopher Hampton and presented at the Mermaid Theatre in London in 1982 was described by the *Daily Mail* critic as "a tour de force . . . to freeze the blood." Confessing that he lacks "the innocent creativity of a real artist," Steiner has described *The Portage to San Cristóbal of A.H.* as "a novel of ideas and argument." In the New York *Times Book Review* interview with D.J.R. Bruckner, he said he meant it as "a warning," written "in nightmarish anguish" not only over the Holocaust but also over the fate of Israel ("Unless we rethink that situation, it too could produce a human catastrophe which would be Hitler's terrible posthumous vengeance") and over Vietnam, El Salvador, and the other "massacres of our time." With reference to the constant escalation of the nuclear arms race, he said he is "absolutely convinced that there is at the moment no realistic prospect for hope in human affairs."

It is only by virtue of "numb cant," Steiner told an anonymous interviewer for the London *Sunday Times* (February 14, 1982), that it is possible to ignore today's great social and political crimes, such as the methodical destruction of the earth and the West's cynical political support for dictatorships it considers "bulwarks." As a teacher, he finds that young people generally are no less immune to "numb cant" than their parents, that they have "none of the whiskey of hope, no utopian window," and he tries to instill in them a moral fury. "I keep saying to my students: 'Close the doors in your household and the thugs will take over the marketplace.'"

In addition to his own writing, Steiner edited *The Penguin Book of Modern Verse Translation* (1966), which Penguin reissued in 1970 as *Poem into Poem: World Poetry in Modern Verse Translation.* With Robert Flagles, he edited *Homer: A Collection of Critical Essays* (Prentice-Hall, 1962). He has been a visiting professor or lecturer at several universities, including Yale, Stanford, and the University of California. His honors include an O. Henry Short Story Prize (1959), the *Jewish Chronicle* Book Award (1968), and the Zabel Prize of the National Institute of Arts and Letters (1970).

Steiner and the former Zara Alice Shakow, who were married in 1955, have two grown children, David Milton and Deborah Tarn. Steiner's recreations are music, mountain walking, and chess. His interest in chess took him to Reykjavik, Iceland for the world championship match between Bobby Fischer and Boris Spassky in 1972, an event he reported in a series of articles in the *New Yorker* that were brought together in the book *Fields of Force: Fischer and Spassky at Reykjavik* (Viking, 1974), issued in England as *The Sporting Scene: White Knights in Reykjavik.*

George Steiner is short and neatly groomed, with a wardrobe ranging from conservative suits to floppy berets and loud overcoats. According to interviewers, words cascade from him with an accent bearing "traces of all his fluent languages"; a "passionate teacher," he "froths and gurgles along, with eyes that widen with inflowing light and a middle-aged boy's head that wags at you for emphasis"; he "relishes the public forum," believes that "to provoke an audience is to love it," and "glows in response to the attention he is getting."

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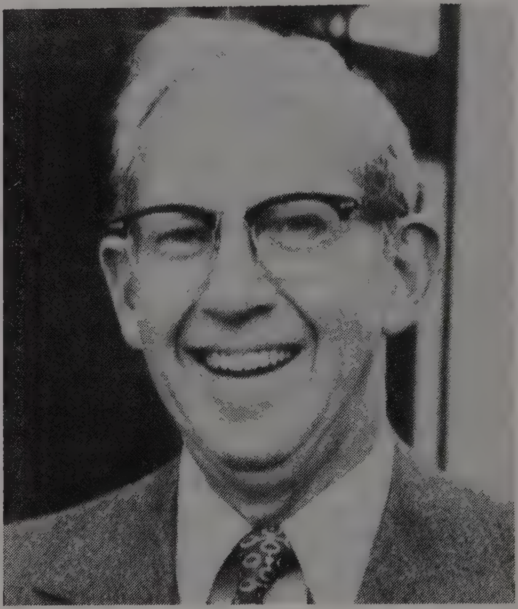

Stigler, George J(oseph)

Jan. 17, 1911- Economist; university professor. Address: b. University of Chicago Graduate School of Business, 1101 E. 58th St., Chicago, Ill. 60637; h. 2621 Brassie St., Flossmoor, Ill. 60422

The "dismal science" of economics has been brightened by the lucid pen and witty tongue of George J. Stigler, the 1982 Nobel laureate in economic science. A patriarch of the so-called Chicago school, which has long been a bastion of neoclassical free-market thought, Stigler is esteemed by colleagues on the left as well as the right as "the first deregulator." Stigler began challenging "the pretended competence of the state in economic affairs" nearly half a century ago, as a minority voice in the then majority wilderness of Keynesianism. He did so in the course of trying to reconcile the precepts of classical economics with the complexities of contemporary society in pioneering studies of industrial organization, price theory, the functioning of markets, and the causes and effects of public regulation. Those microeconomic studies made clear, among other things, that massive government programs regulating the stock market and utility rates had no identifiable beneficial effects, that federal agencies in general tended to become "captured" by the interests they attempted to regulate, and that regulation routinely resulted in inefficiency without consumer protection, its professed *raison d'être.*

Stigler is to microeconomics and regulation what Milton Friedman, a previous Nobel laureate and Stigler's erstwhile close associate at the University of Chicago, is to macroeconomics and monetarism. Both men contributed mightily to the ascendancy of Reaganomics, but Stigler's influence was less ostentatious, and he remains adamantly his own man. "I am not a Reaganomics man," he told the press on the occasion of his winning the Nobel Prize. "I'm not a supply-sider. But reducing unnecessary government burdens on production is a wonderful thing." Asked about his reaction to the prize, which carries a tax-free stipend of $157,000 he replied, with characteristic wryness, that it made him feel "richer" and "increased [his] respect for the selection of the recipients of the prize." Stigler's score of books includes the widely used, advanced textbook *The Theory of Price* (1946) and the essay collections *The Citizen and the State* (1975) and *The Economist as Preacher* (1982). In differentiating himself from Friedman, he has explained that he is less the preacher: "Milton's out to save the world, and I'm out to understand it."

George Joseph Stigler was born on January 17, 1911 in the Seattle suburb of Renton, Washington, the only child of Joseph Stigler, a realtor, and Elizabeth (Hungler) Stigler. His parents had immigrated separately to the United States, his father from Bavaria and his mother from what was then Austria-Hungary. He attended schools in Seattle through the University of Washington, where he took his B.B.A. degree in economics because, as he has explained, "it was the middle of the Depression, and it seemed better to go to school than look for work."

After receiving his master's degree at Northwestern University, Stigler entered the doctoral program at the University of Chicago. "The University of Chicago then had three economists—each remarkable in his own way—under whose influence I came," he wrote in a biographical note he sent to *Current Biography*. "Frank H. Knight was a powerful, skeptical philosopher, at that time vigorously debating Austrian capital theory but gradually losing interest in the details of economic theory. Jacob Viner was the logical disciplinarian, and equally the omniscient student of the history of economics. Henry Simons was the passionate spokesman for a rational, decentralized organization of the economy. I was equally influenced by two fellow students, W. Allen Wallis and Milton Friedman." Stigler received his Ph.D. degree in 1938, upon acceptance of a thesis published by Macmillan three years later under the title *Production and Distribution Theories*.

Stigler's first teaching post was that of assistant professor at Iowa State University, from 1936 to 1938. From Iowa he went to the University of Minnesota, where over eight years he was promoted from assistant to associate to full professor. On leave from the University of Minnesota, he was a member of the Statistical Research Group at Columbia University during World War II. After the war, he returned to Minnesota briefly and then taught at Brown University for a year and at Columbia University for eleven years. In his last year at Columbia he was on leave at the Center for Advanced Study in the Behavioral Sciences, sharing what he remembers as "a splendid year with Kenneth Arrow, Milton Friedman, Melvin Reder and Robert Solow." With Friedman, Stigler wrote *Roofs or Ceilings?* (Foundation for Economic Education, 1946), which raised the hackles of liberals with its argument that rent controls were counterproductive, leading to decreased construction and housing shortages. Stigler became Charles R. Walgreen Professor of American Institutions in the Graduate School of Business at the University of Chicago in 1958. Five years later "Distinguished Service Professor" was added to his title.

Stigler began working and publishing in price theory in 1938, with such essays as "Social Welfare and Differential Prices" (*Journal of Political Economy*, August 1938). He treated the theory of perfect competition in his first book, *The Theory of Competitive Price* (Macmillan, 1942). In *The Theory of Price* (Macmillan, 1946)—which has undergone several revisions over the years—he covered not only perfect competition but imperfect competition, multiple products, and capital theory, thus offering a comprehensive textbook on the mechanism of a stationary enterprise economy. Reviewers in professional journals observed that while Stigler analyzed complex topics with admirable succinctness, a knowledge of higher mathematics would help the reader obtain full value from *The Theory of Price*. Much of Stigler's later, empirical work calling into question assumptions about oligopoly pricing and the behavior of industrial prices as well as rates of return in manufacturing was done under the sponsorship of the National Bureau of Economic Research.

The essays by Stigler published in pamphlet form by the National Bureau of Economic Research are considered classics in their field. In the late 1940's and the 1950's those essays included studies of employment in science, the service industries, and other sectors of the economy and the relationship of that employment to other factors, including federal minimum-wage legislation. Later, during President Lyndon B. Johnson's push for the massive federal social legislation known overall as the Great Society program, Stigler related the minimum wage to civil rights in a way that was startling, given the liberalism prevalent at the time: "The present method of widening employment opportunities [for unskilled youths, especially black youths] is by direct legislation, laws which say that no one can discriminate against an applicant for a job. This all sounds fine; nevertheless discrimination continues to exist. The best way we can reinforce the anti-discrimination trend is by increasing the financial incentives to employers to hire Negroes. We do this *not* by increasing their wage rates—the market place will do this—but by increasing their skills." He recommended a two-pronged movement to train the unemployed for employment: a comprehensive program of tuition and support grants for teen-agers of any race who wish to obtain vocational training in an accredited school and the removal of barriers to the employment of unskilled young workers at low wages while they are acquiring training on the job. "Those barriers include minimum wage rates and apprenticeship restrictions," he said. "These latter proposals will not please some people: a fine thing, they will say, to raise the economic status of the Negro boy by lowering his wage rate to a dollar an hour. A fine thing indeed, I reply, to raise it from zero to a dollar."

In much of his writing and speaking in the 1950's Stigler proposed "the survivor method" of determining the efficient sizes of enterprises. Surprising some observers with the flexibility of his conservatism, he was much concerned with the competition-stifling effects of monopolies, and in testimony before a House Judiciary subcommittee in April 1950 he went so far as to argue that the biggest steel firms should be broken up to restore competition to the industry. In an article in the May 1952 issue of *Fortune*, "The Case Against Big Business," he called for the breakup of giant companies in other industries as well.

"Even before I came to Chicago I had gotten interested in the existence of dispersion of prices under conditions which economic theory said would yield a single price," Stigler has recounted. "That interest culminated in 'The Economics of Information' and later work." Before the publication of Stigler's landmark essay "The Economics of Information" (*Journal of Political Economy*, June 1961), the amount of information possessed by individuals in any market was arbitrarily postulated rather than derived from economic principles. As Stigler pointed out in his Nobel lecture, "The consensus was that consumers knew little, traders in any market a great deal; investors were either gullible or omniscient. Even the powerful and luminous essay by Friedrich von Hayek on 'The Use of Knowledge in Society' [*American Economic Review*, September 1945] had not addressed the principles of acquisition of knowledge. I proposed [in 'The Economics of Information'] the use of the standard economic theory of utility-maximizing behavior to determine how much information people would acquire, with special attention to the prices at which they would buy and sell, and a year later made an application of the analysis to labor markets [in 'Information in the Labor Market,' supplement to the *Journal of Political Economy*, October 1962]."

In other words, while most economic studies had assumed that all actors in the marketplace possessed "perfect information," Stigler argued that information, like other commodities, has its cost, and different parties will be led to acquire different amounts of it when "shopping," thus accounting for divergent prices to different buyers. His proposal to study the economics of information was promptly and widely accepted, without, as he observed, "even a respectable minimum of controversy." Within a decade and a half, the literature of the economics of information became so extensive and the theorists working in the field so prominent that the subject was given a separate classification in the *Index of Economic Articles*, and more than a hundred articles a year are now devoted to the subject. "The absence of controversy certainly was no tribute to the definitiveness of my exposition," Stigler observed in his Nobel lecture, "but was due instead to the fact that no established scientific theory was being challenged by this work [and to the fact that] the theory immediately yielded results which were intuitively or observationally plausible. Here was a Chicago theory that didn't even annoy socialists!"

Even more influential than Stigler's economics-of-information proposal were his studies of public regulation. "My interests in regulation were aroused, and my faith in the clichés of the subject destroyed, as so often with other subjects, by the discussions with my friend Aaron Director," Stigler has recounted. "This wonderful man is that rarest of scholars: a clear-headed, imaginative, erudite man who enjoys the task of constructing luminous and original theories but does not even write them down." Stigler's study of regulation began in the 1940's but did not become detailed until the 1960's, with such papers as "Administered Prices and Oligopolistic Inflation" (*Journal of Business*, January 1962) and "Public Regulation of the Securities Markets" (*Journal of Business*, April 1964). In "What Can Regulators Regulate? The Case of Electricity Rates" (*Journal of Law and Economics*, October 1962), he and Claire Friedland showed that unregulated utility companies charged no more for electricity than regulated ones. He later refined his theory on the costs and benefits of regulation in such essays as "The Theory of Economic Regulation" (*Bell Journal of Economics and Management Science*, Spring 1971) and "The Process of Economic Regulation" (*Antitrust Bulletin*, Spring 1972).

As he had with the economics of information, Stigler turned around previous assumptions regarding regulation. Those assumptions had been that consumers welcome the "protection" of government regulation while businesses and industry see it as an enemy. Not so, Stigler said, in gist: regulation is the enemy of consumers, who instinctively want the most efficient economy possible, whereas businessmen, labor unions, and professionals often approve of regulation because it tends to work in favor of those who are established and against would-be new entrants to the market; most regulatory agencies are "taken over" by the businesses and industries they are supposed to control, and government officials and employees favor regulations not because they benefit consumers but because they enhance the power of the bureaucracy. Walter W. Heller, the chairman of the Council of Economic Advisers in the Administration of President John F. Kennedy, said that using "Stiglerian theory" helped him to obtain Kennedy's approval to reduce transportation regulations despite the desire of the Department of Commerce to increase them. While Stigler accepted a number of minor government assignments, he turned down the offer of a high-level appointment in the Administration of President Richard Nixon.

In the title essay of *The Intellectual and the Marketplace* (Free Press of Glencoe, 1963), Stigler pondered why so many intellectuals tend to be disposed against free enterprise. His own belief that the study of economics makes a person conservative was elegantly stated in *Essays in the History of Economic Thought* (University of Chicago Press, 1965). During the 1970's, he became increasingly interested in the causes of government regulations, the forces that lead to their adoption. Some of his speculations in that regard are included in *The Citizen and the State: Essays on Regulation* (University of California Press, 1975). That book began with a meditation on liberty and the marketplace and closed with a hilarious essay satirizing the Truth in Lending Law titled "A Sketch of the History of Truth in Teaching." A reviewer of the collection for *The Economist* (April 24, 1976) called Stigler "a brilliant theorist and an excellent applied economist [who] shows . . . a willingness to appreciate the view of the other—in American terms, liberal—side."

In 1974 Stigler became editor of the *Journal of Political Economy*, a post he still holds. In 1975 he was elected to the National Academy of Sciences, and in 1977 he founded the Center for the Study of the Economy and the State at the University of Chicago to examine the problems of government economic intervention. As the 1970's progressed, his ideas on regulation became more and more popular: under the Presidency of Jimmy Carter major steps were taken to deregulate the oil industry, the airlines, and the trucking industry, and in the 1980 Presidential campaign one of Ronald Reagan's most insistent themes was lifting the burden of regulation from business.

In 1981 Stigler went into semiretirement, remaining Charles R. Walgreen Distinguished Service Professor Emeritus at the University of Chicago. On October 20, 1982 the Royal Swedish Academy of Sciences named him the recipient of the Nobel Prize in economic science, citing his seminal studies of industry, the market, and government regulation that produced evidence that "legislation is no longer an exogenous force which affects the economy from outside, but is an endogenous part of the economic system itself." At a news conference after the announcement Stigler expressed general approval of President Reagan's economic program, particularly its attempts to reduce inflation and cut spending, but a few days later, as a guest at the White House, he created a stir by telling reporters that the country was in a "depression," that supply-side economics was a "gimmick," and that Volcker had increased unemployment by clamping down too fast on inflation. In other interviews at the time he predicted a political revolt against increasingly onerous Social Security taxes, fretted about the rising tide of protectionism, and admitted that, given political constraints, the Reagan Administration was not able to take many steps—such as deregulating natural gas—that a "benevolent dictator" might impose.

One action that could be taken to achieve economic stability, Stigler believes, would be the elimination of large swings in the money supply, such as those that occurred in 1982. Even with a substantial recovery, however, a residual deficit would remain, and it "should be wiped out, the sooner the better," he said in a statement elicited by *U.S. News & World Report* (January 31, 1983). "Equally important, the government should stop tinkering with tax law, price controls, business regulations, and things like that. Less of that would contribute greatly to a stable investment climate. When I say 'government,' I really mean the people, including the media. I don't blame the politicians as much as I do the public and the press for making unrealistic demands on government to 'do something' about every problem that comes along. Next, the government will be expected to prevent earthquakes and meteoric showers. There's no limit to the pretended competence of the state."

In his statement in *U.S. News & World Report*, Stigler cited the Clean Air Act as an example of "a fine idea" made "absurd." "It says that if a community's air is wonderful, it can't accept a factory that's going to degrade the air quality. That's really a device to prevent the migration of industry from the Northeast to the Southwest. So, though I'm willing to pay for clean air, I resent having to pay the greater price that extraneous regulation, combined with all these schemes to redistribute income and bail out declining companies and industries, exacts—that is, a less efficient economy. We haven't lost all our resiliency, but we are slower, creakier, and less able to adapt to changing circumstances than we once were."

George Stigler is a tall, lean, outgoing man, known to students for his theatrical, entertaining lecturing style and his tough grading policy. Paul Samuelson, the liberal economist, a friend, has remarked of him, "He's very witty, and it's better to be laughing with him. His wit has point, and it has drawn blood." Stigler is a member of numerous professional associations, including the American Economic Association, of which he was president in 1964. In 1955 he was a Guggenheim fellow, and he holds several honorary degrees. By his late wife, the former Margaret Mack, whom he married in 1936 and who died in 1970, Stigler has three sons: Stephen, a statistician, David, a lawyer, and Joseph, a social worker. He is a book collector, and his recreations are golf, photography, and woodworking.

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Stutz, Geraldine (Veronica)

Aug. 5, 1924– Business executive. Address: b. Henri Bendel, 10 W. 57th St., New York City, N.Y. 10019

In 1980, after twenty-three years as president of Henri Bendel, the elegant Manhattan women's specialty store, Geraldine Stutz purchased from Genesco, the apparel conglomerate, the flourishing business that many New Yorkers assumed she already owned. When she was named president of Henri Bendel shortly after Genesco acquired the store in 1957, Miss Stutz, who served her apprenticeship as vice-president and general manager of I. Miller's retail outlets, was given five years by her employer to save the then floundering establishment from almost certain bankruptcy. Accepting the challenge, she boldly remodeled the store, once the preferred emporium of the carriage trade, after her own sophisticated, *au courant* image. Her radical innovations included limiting the stock of high-priced clothing to sizes two to ten, converting the main floor into a dozen chic accessories boutiques, introducing the unconventional styles of unknown European and American avant-garde designers, and employing dramatic, and occasionally shocking, advertising and display techniques. Within the deadline set by Genesco, Bendel's turned a modest profit, and by the late 1960's, it was one of the most successful retail operations in New York City. In the first fiscal year of Miss Stutz's ownership, Bendel's sold more than $20,000,000 worth of apparel, accessories, and housewares for a staggering $2,000,000 pretax profit.

Of Irish and German descent, Geraldine Veronica Stutz, the older of the two daughters of Alexander H. and Estelle (Tully) Stutz, was born in Chicago, Illinois on August 5, 1924. Her father was a contractor; her mother, who held an executive position with the Du Pont Chemical Company before her marriage, eventually returned to work as a medical secretary. Miss Stutz's sister, Carol Hopkins, is a professor at Loyola University. Reared in a middle-class Catholic household, Geraldine Stutz attended St. Scholastica School for Girls in Chicago, after which she entered Mundelein College, a Roman Catholic college in the city, on a drama scholarship. She had intended to become an actress, but after concluding that she was, in her words, "an enthusiastic amateur actress, but not a professional one," she switched her major subject to journalism. To help pay her tuition, she took a part-time job as a model for Marshall Field, Chicago's best-known department store. She received her B.A. degree, *cum laude*, in 1945. Commenting years later on her parochial education for a New York *Daily News* profile (August 26, 1980), Miss Stutz, who is no longer a practising Catholic, told Helen Dudar: "My kind of training laid great stress on discipline and control and performance. I am a total product of that system."

Shortly after her graduation from Mundelein, Miss Stutz went to work as the assistant to the director of Chicago Fashion Industries, a public relations organization. About a year later, she moved to New York City so that she could "go to the theatre more often." There, she landed a job as the fashion editor of four movie magazines, even though she "didn't know beans about the fashion business," as she candidly admitted to Sheila John Daly, who interviewed her for the *Saturday Evening Post* (April 13, 1963). In 1947, while working for a magazine distributed by a hotel chain, Miss Stutz chanced to meet the editor in chief of *Glamour* magazine, which was at the time suffering from a personnel shortage. Hired on the spot as an associate fashion editor, she was first assigned to cover shoes. Putting her journalistic skills to good use, she researched the subject thoroughly, talked to shoe designers, visited shoe factories, and within a short time earned a reputation as an authority on the shoe market. During her seven years with *Glamour* Geraldine Stutz also reported on accessories, sportswear, and French *haute couture* collections, but it was her knowledge of the shoe industry that led to her next job, as fashion and publicity director for Mademoiselle Shoes, a subsidiary of the Carlisle Shoe Company.

When the General Shoe company (the company eventually shortened its name to Genesco) purchased I. Miller, the noted shoe manufacturer, in 1954, W. Maxey Jarman, the company's president, recruited Geraldine Stutz to serve as fashion coordinator of I. Miller's wholesale branch. The following year Jarman defied an industry-wide unspoken rule against women executives to name Miss Stutz general manager and vice-president of I. Miller's seventeen-store retail division. Her first task was to revive sluggish sales. Convinced that women were more likely to buy fashionable shoes than comfortable ones, Miss Stutz pushed pointed-toe and T-strap styles in eye-catching advertisements designed by Andy Warhol, then an unknown commercial artist. Under her direction, sales figures for I. Miller shoes rose more than 20 percent.

Jarman was so impressed by her ability to turn a failing operation around that he decided, in 1957, to install Geraldine Stutz as president of Genesco's latest acquisition, Henri Bendel, the staid New York women's specialty store. It took Jarman five months to persuade her to undertake the task of resuscitating the financially troubled sixty-year-old store, whose most recent balance sheet showed a loss of some $850,000 on a $3,500,000 sales volume. She agreed only after Jarman assured her that she would have a free hand, full financial backing from Genesco, and five years to put the store in the black. In his public announcement of her appointment to the presidency, as quoted in the New York *Times* (November 15, 1957), Jarman enumerated Miss Stutz's qualifications as "enthusiasm, a spirit of leadership, and, most importantly, the talent of developing other people's talents." Geraldine Stutz herself has attributed her rapid rise to the top in the hotly competitive, male-dominated world of retail merchandising at least partly to Jarman's unwavering confidence in her. "Did I have the ability? Yes," she said in an interview for *Working Woman* (September 1981). "But could I have done it without him? No. . . . Maxey was the only tycoon of his time who held the philosophy that businesses directed at women would be better run by women."

Geraldine Stutz's first action as president of Henri Bendel was to make a two-month personal survey of the other women's stores in New York City. Realizing that what the city needed was not another "mini Bonwit's" or "little bitty Bergdorf's," to use Miss Stutz's words, but a specialty shop in the original sense of the term—a store with "individualistic" taste, distinctive ambiance, and perhaps most important, "impeccable" service, she resolved to change radically Bendel's somewhat dowdy image. "I wanted to create a new store character—an old time specialty shop done in a contemporary style," she explained to Dan Dorfman of the New York *Herald Tribune* (October 31, 1965). "I had my eyes on a specific shopper—the big city woman leading a sophisticated life who wanted clothes that were chic and elegant . . . , a woman with a good figure, a strong sense of individuality, and a woman you could pick out in a room of twenty." Instead of stocking something for everyone, the new Henri Bendel would concentrate on offering everything to one particular customer—the svelte, sophisticated, "snappier" woman. "She's twenty to sixty, depending on her point of view," Miss Stutz once said, "but she's hip." The prototype for that hypothetical shopper was none other than the slim and stylish president herself, and it was her understated elegance and individual flair that influenced Bendel's fashion collections. "I look the way I like to look and that looks like Bendel's," she told one reporter. Named to the list of Best-Dressed Women in the Fashion Industry in 1959, 1963, and 1964, she was elected to the Hall of Fame in the best dressed category for professionals in 1965.

The first step in Bendel's facelift was the conversion of the vast ground-floor selling area into a "street" of nine individual boutiques for accessories and gifts in a wide range of prices. In its architecture and decor, the "Street of Shops," which was designed by H. McKim Glazebrook, Bendel's innovative display director, was reminiscent of European luxury shopping arcades. Opening off a piazza paved with white marble bricks, each shop was decorated in a different style. For example, the Bagatelle, which carried handkerchiefs, stoles, and scarves, had a baroque façade; the Bag Shop, featuring small leather goods imported from France and Italy, was distinguished by Corinthian columns; the Gift Shop was tastefully decorated in the style of Louis XVI; and the Glove Shop was furnished in the Directoire style. Then an adventurous concept in retailing, the "Street," which opened to customers in September 1959, was at first ridiculed in the press as "The Street of Flops" and "Gerry's Folly." It was "my talking dog," Miss Stutz told Sheila John Daly. "It brought in the curious. They came and bought." Eventually the "Street of Shops," which has since been remodeled, accounted for about 40 percent of Bendel's sales.

Moving on to update the other floors, Miss Stutz installed a modish beauty salon, complete with a resident podiatrist, on the sixth floor, and she redecorated the second floor, which housed the high-priced Parisian couturier collections, to resemble a luxurious townhouse. Lured by Bendel's new look, shoppers flocked to the store in record numbers, and by 1963 Bendel's boasted a modest profit. In the same year, Geraldine Stutz was counted by the editors of *Life* magazine as among the "One Hundred Most Important Young People" in the country because she managed to "put the fancy but frail fashion emporium solidly in the black with her lively merchandising."

Henri Bendel enjoyed the biggest sales increase in its history in 1964, when volume jumped a full 10 percent to $5,500,000. In recognition of her remarkable achievement, the fashion consulting firm Tobe Associates presented Miss Stutz with its special award for "creative merchandising in fashion retailing" at the annual convention of the National Retail Merchants Association in January 1965. The store showed "a dandy profit," as Miss Stutz put it, in fiscal 1965, and over the next several years, sales figures continued to climb steadily. In April 1967 the jubilant president told a meeting of the Young Women's Financial Association that Bendel's sales had doubled since she took over in 1957 and that the store "now pays its own way." Bendel's fiscal 1980 pretax profit was an impressive $1,400,000 on sales of $15,000,000. According to *People* magazine (October 13, 1980), the figures were unrivaled to that date.

In her singleminded drive to give Bendel's a unique personality by providing its clientele with what she called "offbeat, but not kooky offbeat clothes," Geraldine Stutz introduced the French "Yé-Yé" and British "mod" styles that swept the country in the mid-1960's. For the well-heeled customer in search of the unusual, she opened, in 1963, a trendy boutique—The Fancy—featuring one-of-a-kind garments, which were produced locally by small manufacturers working from patterns originated by Bendel's. In the mid-1960's such designers as Donald Brooks and John Weitz began offering Henri Bendel exclusive collections, and in 1967 Miss Stutz established the Bendel Studio to manufacture clothes from the store's own designs. Bendel's was also the first retailer in the United States to carry the *pret à porter* collections of the innovative young European designers Jean Muir, Cacharel, Chloé, and Sonia Rykiel.

Since Geraldine Stutz defines fashion as "what the Bendel customer is interested in—and not simply a matter of what a person wears," she has always invited artisans and craftsmen as well as designers to Bendel's weekly open house for new talent. At one recent session, more than sixty unknown designers and artists exhibited their wares. Among the trend-setting designers who got their first big breaks from Geraldine Stutz are Mary McFadden, Stephen Burrows, Holly Harp, Kosey, and John Kloss. She has discovered comparable talents for promotion, marketing, advertising, and display among the ranks of her employees. Given a free rein, Bendel's ingenious window dressers have regularly created crowd-attracting window displays, such as a boudoir murder scene to promote a new line of sexy lingerie. Department buyers with certified aptitudes for anticipating fashion trends and with entrepreneurial instincts are often rewarded with potentially lucrative leasing arrangements for shops on the main-floor "Street." "My gift, if I have one, is choosing terrific talent and providing the atmosphere for them to do their best work . . . ," Geraldine Stutz told Shirley Clurman, who interviewed her for a *People* magazine (October 13, 1980) profile. "When you can't afford to have the best, you hire the young who are going to be the best."

Henri Bendel's emergence as a leader in the retail fashion business is, to a great extent, the result of Geraldine Stutz's ongoing personal involvement in the store's operations. "I'm part and parcel of every transaction," she told Marilyn Mercer of the New York *Herald Tribune* (March 3, 1960). "I go to the market with the buyers. I know every piece of stock in the store. Like old Henri Bendel, I make a point of knowing the steady customers." It was at least partly because the store's success was, in the words of one Genesco executive, "dependent largely, if not entirely, on one person" that the financially ailing conglomerate decided to sell Bendel's, the last of its women's specialty store holdings. On July 18, 1980 Genesco announced that Miss Stutz, with the backing of an anonymous Swiss-based international investment consortium, had purchased the store for an estimated $7,000,000 in cash. The legal owner of 30 percent of the operation, Miss Stutz acts as managing partner. Because she has never trained a successor, her silent partners reportedly have taken out a hefty insurance policy on her life in order to protect their investment.

Geraldine Stutz's plans for Bendel's include converting half of the ten-story Bendel building on West Fifty-seventh Street into leasable office space, which is expected to bring in about $1,000,000 annually in rental income. Instead of setting up branch stores across America, she intends to replicate the highly profitable "Street of Shops," in single-story establishments in about a dozen major cities across the United States. Those satellite shops will sell perfume, hosiery, cosmetics, stationery, linens, housewares, gifts, handbags, and shoes with the Bendel touch. According to Geraldine Stutz, as quoted in the New York *Times* (July 21, 1980), the flagship store itself would not change, "except as it has always changed, keeping up with what goes on in the world within the framework of our character."

Standing five feet six inches tall and weighing 110 pounds, Geraldine Stutz is a perfect size six. She has the fine-boned face of a high-fashion model, green eyes, and short black hair frosted with gray. Because her hectic workday leaves little time for relaxation, virtually her only form of physical exercise is running up seven flights of stairs to her office at Bendel's. Her preferred recreation is reading, especially the novels of F. Scott Fitzgerald and Jean Rhys. A self-described "professional theatregoer," she rarely misses a Broadway opening.

Miss Stutz, who has characterized her personal and professional lives as "pretty seamless," is a fixture at most of New York's fashionable parties, where she socializes with many of the so-called "Beautiful People" who make up a large percentage of her clientele. She entertains regularly at her six-room duplex apartment on Manhattan's Upper East Side or at her weekend rural retreat in Roxbury, Connecticut. Her twelve-year marriage to David Gibbs, the British abstract painter, ended in divorce in 1977. "Marriage is a linchpin in many women's lives, but many other things can create a satisfying life," she told Shirley Clurman. "I adore my career. It stretches every physical, emotional, and intellectual muscle I have. Plus, I've invested all my money in this. It's called taking a chance on love."

Committed to a flourishing artistic community in New York City, Miss Stutz sits on the boards of the City Center for Music and Drama, Carnegie Hall, and the Phoenix Theatre. She is also a member of the National Council on the Arts and the President's Committee of the Museum of Modern Art, and she chairs the Visiting Committee to the Costume Institute of the Metropolitan Museum of Art. The first woman to be named to the board of directors of the venerable Fifth Avenue Association, she also serves on the boards of New York's Reality House, the First Women's Bank, and the Tobe-Coburn School for Fashion Careers.

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Styne, Jule

Dec. 31, 1905- Songwriter; musical producer. Address: b. 237 West 51st St., New York City, N.Y. 10019

Although his name may not be a household word like those of Jerome Kern, Cole Porter, Richard Rodgers, and George Gershwin, Jule Styne is one of the most productive composers of hit songs in the history of American musical theatre and film, with more than 1,500 compositions to his credit. Ironically, Styne's conviction that "without the rendition there is no song" may have made him the victim of his own success, for it led him to introduce his tunes to the American public through the medium of such superstars as Barbra Streisand, Ethel Merman, Mary Martin, Judy Holliday, and Carol Channing, who tended to overpower his material. Fortunate in his lyricists, who during his fifty-year career have included Frank Loesser, Sammy Cahn, and Bob Merrill, Styne has most often been associated with Betty Comden and Adolph Green, with whom he began collaborating in 1951, with *Two on the Aisle*.

Jule Styne's parade of long-run Broadway musicals that have become classics during his own lifetime includes *High Button Shoes*, *Gentlemen Prefer Blondes*, *Gypsy*, *Bells Are Ringing*, and *Funny Girl*. His Oscar-winning "Three Coins in the Fountain" is only one of the many hit tunes that he wrote for Hollywood films; forty of his compositions became number one on the Hit Parade. Styne was elected to the Songwriters Hall of Fame in 1972, and to the Theatre Hall of Fame in 1981, but perhaps his most treasured honor came earlier, on August 10, 1959, when the following tribute was read into the *Congressional Record*: "The lives of Americans throughout our land as well as the lives of people throughout the corners of the world have been enriched by the artistry and genius of Jule Styne. As an American, he has brought great credit to his country—the United States of America. It is, therefore, fitting and proper for his fellow Americans to pay tribute to Jule Styne on the occasion of his twenty-fifth anniversary in show business. His accomplishments have been great—the position he holds in the hearts and minds of his fellow Americans is just as great."

Jule Styne was born Julius Kerwin Stein on December 31, 1905 in the East End District of Bethnal Green in London, England, to Isadore and Anna (Kertman) Stein, Ukrainian-Jewish immigrants who ran a butter-and-egg business. He has a younger sister, Claire, and a younger brother, Maurice. When Jule was only three, the Steins went to see the Scottish entertainer Sir Harry Lauder at the London Hippodrome, at the invitation of Anna Stein's prosperous brother and sister-in-law, Hyman and Rose Kertman. To everyone's astonishment, Jule jumped onto the stage and sang a song, prompting Lauder to recommend that he be given piano lessons. Despite the family's straitened financial circumstances, Anna Stein somehow managed to find Jule a teacher and a rented piano on which to practise.

In 1912 the Steins, along with Hyman and Rose Kertman, immigrated to the United States and settled in Chicago, where Isadore Stein became an egg inspector. With the financial aid of the Kertmans, they moved from their modest quarters on Frank Street to the more upscale Evergreen Avenue in the Humboldt Park area. There they had enough room for a piano, and the eight-year-old Jule began taking piano lessons from Esther Harris at the Chicago College of Music. Seven months later he won a silver medal in a Chicago Symphony competition of child pianists, playing the Rondo from Haydn's D Major Concerto, and within a year he played with the St. Louis and Detroit symphonies as well. Until his voice changed, he sang as a boy soprano with the synagogue choirs. Aided by his own family, a Mozart scholarship, and a grant from the Strauss banking family, he continued his studies in harmony, composition, and theory. At the age of thirteen Jule Styne reached a critical point in his musical career when the renowned Harold Bauer, who was teaching at the Chicago College of Music at the time, assured him that because his hands had not been stretched enough when he was younger, he could never become a concert pianist.

Soon the short and fat figure of the precocious schoolboy Jule Styne could be seen playing a demonstration piano on Saturdays at a music store on

Division Street. The rest of the week he played dance music during lunch periods at Tuley High, where he composed his first song, "The Guy in the Polka-Dot Tie." Lying about his age, he joined the musicians union and began playing piano at the Haymarket burlesque house. Not long after that, he had a disastrous piece of luck when he placed his first bet on the ponies and had "the misfortune to win," as he put it. The addiction to gambling that he acquired at thirteen was to plague him for most of the rest of his life.

By the time he was fifteen Jule Styne was spending his evenings hanging around the smoky jazz joints, listening to the great instrumentalists of New Orleans who came to Chicago, and occasionally sitting in with the bands. He was also playing with pickup groups for school and college dances and for social functions. In 1921 Styne was introduced to the future impresario Mike Todd, then also sixteen, who commissioned him to write a song for a musical act he was putting together. Styne complied by composing "The Moth and the Flame" on the spot.

After graduating from Tuley High in 1922, Styne continued playing in nightclubs and traveling with the orchestra of Edgar Benson, Chicago's main booking agent in those days. He spent his winters playing with that orchestra at the Hollywood Golf and Country Club in Florida, and taking golf lessons from Gene Sarazen and betting on the horses at Hialeah in his spare time. One day in 1926, in order to impress a girl he had met, he wrote a melody that the band kept in its repertoire. Back in Chicago, Rocco Vocco of the Leo Feist Music Company asked Ned Miller to write lyrics for it, and with the publication of that song, entitled "Sunday," Jule Styne became a composer of hits.

The success of "Sunday" brought Styne a job with Ben Pollack's big-time Chicago band, and under his direction he played the Southmoor Hotel in 1926 and 1927 with Benny Goodman, Glenn Miller, Charlie Spivak, and other jazz immortals. As Styne recalled for his biographer, Theodore Taylor, the author of *Jule* (1979): "Ben Pollack was a great influence when I needed it the most. He quickly taught me to keep time." By 1932 Styne had organized his own band, which became popular with the select clientele of one of Al Capone's better speakeasies and other habitués of Chicago clubs and hotels during the waning years of the Prohibition era. It was during that period, to avoid being confused with Dr. Jules Stein, head of the Music Corporation of America, that he had his name officially changed to Jule Styne.

When his career began to languish in Chicago, Jule Styne moved to New York City, where he found work in 1934 as a vocal coach and conductor for the Broadway entertainer Harry Richman. In 1937 that job led to a contract with Twentieth Century-Fox in Hollywood to serve as a vocal coach for such stars as Shirley Temple, Alice Faye, Tony Martin, and Constance Bennett. In the following year one of the studio's staff composers died suddenly, and Darryl Zanuck, the head of Twentieth Century-Fox suggested that Styne provide the urgently needed music for a low-budget musical. Styne's song "Limpy Dimp" worked so well that when Twentieth Century-Fox stopped making musicals for a time in 1940, Zanuck got him a job with Republic studios, the leading incubator of B-movies, as a songwriter.

In the shoestring realm of Republic Pictures Gene Autry and Roy Rogers were kings, and Jule Styne became one of their most obedient and busiest subjects. He recalled for Theodore Taylor: "It was an awakening, and I wrote five or six songs for each picture. I helped with orchestrations. Sometimes I conducted. Swallowing pride, I did just about anything they asked me to do. Play piano for Trigger? Sure." At the request of the lyricist Frank Loesser, Republic Pictures loaned Styne to Paramount to write the songs for the musical *Sweater Girl* (1942), starring Eddie Bracken and June Preisser. The movie itself seemed dated by the end of World War II, but one of its numbers, "I Don't Want to Walk Without You, Baby," not only lasted for twenty weeks on the Hit Parade but went on to become a standard.

When Jule Styne and Sammy Cahn met at Republic studios in 1942, it marked the beginning of a creative collaboration that was to last eight years. Their first composition, "It Seems to Me I've Heard That Song Before," which was introduced in Republic's 1942 release *Youth On Parade*, scored an immediate success and has since become a perennial. The team of Styne and Cahn churned out hit after hit for many of the major Hollywood studios, including "Kiss Me Once, Kiss Me Twice," "There Goes That Song Again," "Poor Little Rhode Island," and "I'll Walk Alone."

It was also in 1942 that Sammy Cahn introduced Frank Sinatra to Jule Styne, who had been one of his loyal fans from the beginning. Sinatra presented Styne with a solid gold identification bracelet after the songwriter sat through the entire opening night of Sinatra's Riobamba nightclub performance in New York. On the bracelet was engraved: "To Jule, Who Knew Me When, From Frankie."

The first Styne-Cahn song that was sung by Sinatra was "I've Heard That Song Before," which he performed at Madison Square Garden in 1942. In the years that followed, Styne and Cahn wrote many of their songs specifically for him. The personal and professional relationships among the members of the triumvirate had their ups and downs, but in the early 1940's their success was at its peak. When Metro-Goldwyn-Mayer executives signed Sinatra to a contract, they offered him his choice of the country's top songwriting talent, but he demurred. "Gentlemen," Sinatra is reported to have said, "you don't understand. If Jule Styne and Sammy Cahn don't do this picture, I'm out of it too." His team loyalty resulted in the Styne-Cahn score for the MGM hit musical *Anchors Aweigh* (1945), in which Frank Sinatra and Gene Kelly cavorted as two sailors on leave in Los Angeles.

Just before their triumphant teamwork on *Anchors Aweigh*, Styne and Cahn had tried to put together a musical for Broadway—in 1944—and though *Glad to See You* was a disaster from the beginning and closed out-of-town in Boston, their dream of making it on Broadway persisted. Meanwhile, in addition to their film work, they wrote songs inspired by World War II, such as "It's Been a Long, Long Time" and "The Victory Polka," songs that celebrated the seasons, like "Let it Snow, Let it Snow," and "The Things We Did Last Summer," and above all, songs for Frank Sinatra. Cahn and Styne were now considered to be, next to Richard Rodgers and Oscar Hammerstein 2d, the most successful of popular songwriting teams. And though his parents continued to regret his defection from the classical music field, Jule Styne himself took a different view. In *Time* magazine (August 30, 1948) he was quoted as saying: "You gotta write for the people. Art is great, sure . . . but who can sing Shostakovich?"

Finally, in 1947, Jule Styne and Sammy Cahn struck pay dirt when they came upon a semi-autobiographical novel by Stephen Longstreet that cast an affectionate backward look at his youth in New Brunswick, New Jersey, the home of "Dear Old Rutgers." With a book adapted by Longstreet himself from his nostalgic novel, a score by Jule Styne, lyrics by Sammy Cahn, and choreography by Jerome Robbins, *High Button Shoes* opened at the Century Theatre on Broadway on October 9, 1947 for a run that was to last two and one-half years, with Nanette Fabray and Phil Silvers as its show-stopping stars. The most memorable highlight of *High Button Shoes* was its famous Keystone Kops ballet chase sequence, and the principal survivors from its period-flavored score are "Papa, Won't You Dance With Me?" and "Nobody Ever Died for Dear Old Rutgers." The revenue from the show enriched Cahn considerably, but Styne continued to lose money on the horses. A psychiatrist whom he consulted in search of a cure told him: "Not a chance you can quit gambling, the business you're in. You gamble a year of your life when you start a show."

After making a brief return to Hollywood, Styne ended his long partnership with Cahn and decided to try his luck in New York. "In Hollywood you're a songwriter," he has explained. "In New York you're a composer." The first product of his breakaway was *Gentlemen Prefer Blondes*, which opened at the Ziegfeld on December 8, 1949, with a book by Joseph Fields and Anita Loos based on Miss Loos's best-selling collection of short stories with the same name, a score by Jule Styne, and lyrics by Leo Robin. The smash hit about not-so-innocent Americans abroad in the 1920's made a star out of saucer-eyed Carol Channing, whose "Diamonds Are a Girl's Best Friend" became a permanent credo of predatory gold-diggers, while "Bye, Bye, Baby" and "A Little Girl From Little Rock" are only slightly less well known.

From then on, for about a quarter of a century, hardly a year went by without the opening on Broadway of a show in which Jule Styne had a hand, and at the peak of his success he had two or three hits running at the same time. In 1951, with *Two on the Aisle*, a revue starring Bert Lahr and the clarion-voiced Dolores Gray, he began his long and productive collaboration with Betty Comden and Adolph Green, his most frequent coworkers on Broadway musicals. Working with Ben Hecht and Bob Hilliard, Styne provided the score for *Hazel Flagg* in 1953, and in the next season he added three songs of his own to Carolyn Leigh's score for Mary Martin's *Peter Pan*. But it was not until November 29, 1956, with the opening of *Bells Are Ringing* at the Shubert, that Styne contributed another classic to the American musical theatre. Set in the unpromising locale of a tacky New York telephone answering service, *Bells Are Ringing* benefited from choreography by Jerome Robbins, the inspired casting of Judy Holliday in the leading role, and the bittersweet lyrics by Comden and Green for such indestructible Styne songs as "Just in Time," "Long Before I Knew You," and "The Party's Over."

After *Bells Are Ringing*, the next Styne collaboration with Comden and Green, *Say, Darling*, which opened in the spring of 1958, seemed pallid in comparison. But the setback proved only temporary, for the premiere of *Gypsy* at the Broadway Theatre on May 21, 1959 proved that when Styne was given an innovative and creative lyricist like Stephen Sondheim to work with, he could come up with a score that far transcended the conventions of the genre and one that opened up new territory for the American musical. Based on the memoirs of Gypsy Rose Lee, *Gypsy* gave Ethel Merman what was arguably the most gratifying role of her long career, and with such numbers as "Small World," "Everything's Coming Up Roses," and "Rose's Turn," the most spectacular opportunity to belt songs to the back of the house that she had enjoyed since her palmy days in the Cole Porter musicals.

Styne's comparatively modest hits for 1960, *Do Re Mi*, about racketeers in the juke box industry, and *Subways Are For Sleeping*, concerning the subterranean homeless of New York, stayed well within the confines of the Broadway musical, but with *Funny Girl*, which opened at the Winter Garden on March 26, 1964, he again broke new ground, this time with the help of lyricist Bob Merrill. As he had done earlier with Carol Channing and Judy Holliday, Styne conferred instant stardom on relatively unknown Barbra Streisand by providing her with such wrenching songs as "People" and "Don't Rain on My Parade." All of them were perfectly integrated with the emotional crises of the real-life comedienne Fanny Brice, on whose life the musical was based, and her tribulations with the gambler Nicky Arnstein.

Not all of Jule Styne's musicals made Broadway history, however. *Fade Out, Fade In* (1964), *Hallelujah, Baby!* (1967), *Darling of the Day* (1968), *Look to the Lilies* (1970), *Sugar* (1972), and *Lorelei* (1974) were, except perhaps for *Sugar*, successes on a considerably smaller scale, while *Prettybelle* (1971), and *Hellzapoppin* (1977) folded during out-of-town tryouts. *Arturo Ui* and *Something More* survived for only a week on Broadway, and *One Night Stand*, on which Styne had been collaborating for several years with Herb Gardner, closed during its previews in the fall of 1980.

The indefatigable Styne has somehow also managed to find time to compose the scores for such television specials as *Mr. Magoo's Christmas Carol, I'm Getting Married*, and *The Night the Animals Talked*. In 1970 he became composer and executive producer for Tele-Tape Productions, which packaged musical shows for television. As executive producer of "Jule's Friends at the Palace," he rounded up dozens of stars to headline a benefit program for the National Hemophilia Foundation and the American Musical and Dramatic Academy in the spring of 1974.

Small, rotund, and still dark-haired, Jule Styne in his seventies has what James Lardner once described in the Washington *Post* (May 20, 1979) as "the soft, slightly round look of someone rich enough to avoid all strenuous tasks." He lives in a Fifth Avenue apartment and still works with Dorothy Dicker, his secretary and girl Friday for more than twenty-five years, at his office in the Mark Hellinger theatre building. On June 4, 1962 he married British-born Margaret Ann Brown, a former international model; they have two children, Nicholas and Katherine. Styne has two older sons, Stanley and Norton, from his marriage to Ethel Rubenstein of Chicago, which lasted from 1927 until their divorce in 1952.

Jule Styne retains the enthusiasm for golf that he acquired during his Florida band trips long ago, but he now confines his gambling to Off-Track Betting in New York City. Songwriting remains both his hobby and his profession. Unlike most composers, he does not write at the piano but on score paper or whatever comes to hand. "You know what songwriters do when they're tired?" he once asked. "They doodle. Know what they doodle? Songs."

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Syberberg, Hans Jürgen

(zē´bâr-bârK häns yür´gən)

1935– German motion picture director; writer. Address: b. c/o Goethe House, 1014 Fifth Ave., New York City, N.Y. 10028

In his controversial, intellectually demanding films, the West German avant-garde director and screenwriter Hans Jürgen Syberberg probes the psyche of his country with painful assiduity, dismaying many of his compatriots by his refusal to accept the consensus view that Adolph Hitler was a mad aberration. Obsessed with the Germanic tradition of romanticism and genius, Syberberg explored more than one hundred years of German cultural history in his best-known work, the monumental trilogy comprising *Ludwig* (1972), a surreal historical pastiche focusing on Richard Wagner and King Ludwig II of Bavaria, *Karl May* (1974), a more conventional biography of the James Fenimore Cooper of German literature, and the seven-hour *Our Hitler, a Film from Germany* (1977), another imaginative tour de force. In *Our Hitler* he was, he has explained, making a movie not so much about "the gravedigger of the West," but about "the people who decided to have a Hitler" and thus accrued "a lost paradise." He has described the movie as "a film of atonement . . . which hurts." "Everybody is against Hitler. What is different is to make films against Hitler which hurt. I don't do this to be provocative, but because there are painful, totally unresolved conflicts which, until I made my films, had never been aired." Syberberg, who began his career as a maker of television documentaries, has his own production company, T.M.S. Film, in Munich.

Hans Jürgen Syberberg has pointed out that, in his generation of West German filmmakers, he is "the only Prussian, and that makes, in the end, some difference." He was born in 1935 in Nossendorf, Pomerania, in what is now East Germany, the only son of an upper-middle-class industrialist and landowner. His father, though politically on the right, was anti-Nazi, and an Anglophile. "I am sure that my father's love for fairness, and for England, had a great influence on me," Syberberg was quoted as saying by Gitta Sereny in the *Saturday Review* (April 28, 1979). "But, of course, Hitler was my childhood."

When Syberberg was six months old his parents separated and his mother moved to Berlin. According to Gitta Sereny, he has a half-sister, "his first real friend," whom he met when he was allowed to visit his mother in Berlin when he was seven. In Nossendorf, he had what he has described as a lonely, "difficult" childhood, during which he "was forever running after the village children." "They accepted me all right—after all, they lived on our land—but my life was so different from theirs."

After the defeat of Germany in World War II, Syberberg's father split up his land among the peasants in his employ and moved with his son to a flat in Rostock, the provincial capital, on the Baltic Sea. In Rostock, Syberberg developed an interest in photography, to which his father had turned for a livelihood, and in theatre, opera, and art, to which friends at school introduced him. While working in his father's photography shop, at sixteen, he met an associate of the playwright Bertolt Brecht who was passing through Rostock and at whose invitation he went to East Berlin and met Brecht. He spent two years in an informal apprenticeship under Brecht at the Berliner Ensemble, where he shot his first films, 8mm records of Ensemble productions. At least one of those films, of a production of *Ur-Faust*, is extant.

In Berlin, Syberberg became a motion-picture buff. Seeing such films as Jean Cocteau's *La Belle et la Bête* and Christian-Jaque's *Fanfan la Tulipe*, he became, as he told Tony Rayns in an interview for *Sight and Sound* (Winter 1974/75), "much more impressed with cinema than with theatre and literature, immediately." He "wanted to go to a film academy, but there wasn't one," or "to work with a good German director, but there wasn't one at that time." Crossing over to West Germany in 1953, he finished his secondary schooling in Minden, Westphalia, where he found "an unbridgeable gulf between his experience as a strictly educated East German and the relaxed free boys in West Germany." In 1956 he matriculated at Munich University, where he took his Ph.D. degree in German literature and art six years later.

Unable to find an opening in motion pictures when he left Munich University, Syberberg went into television, as a maker of documentaries for Bayerischer Rundfunk (Bavarian Television). Most of his early films for that network were short reportage of theatre and cinema openings and profiles of stage and screen stars. In his first major documentary, in 1965, he studied the directorial techniques of Fritz Kortner, following the development of one scene of Friedrich von Schiller's *Kabale und Liebe* through rehearsals to completion. His subsequent full-length documentaries included *Die Grafen Pocci*, about an aristocratic German family, and *Sex Business*, concerning the soft-core porno filmmaker Alois Brummer. Syberberg attributes the tension between surreal imagination and theatrical realism in his later work to his roots in the documentary, where he learned to research for factual detail without losing his imaginative bent. It was only when Syberberg moved beyond strict reportage that he became controversial. His first ventures outside of the documentary were *Scarabea* (1968), an adaptation of Count Leo Tolstoy's short story "How Much Land Does a Man Need?," and *San Domingo* (1970), an updated version of Heinrich Keller's novella.

Ludwig, subtitled *Requiem for a Virgin King* (*Requiem für einen jungfräulichen König*), was not originally conceived as part of a Hitler cycle. Out of the blue, a friend suggested to Syberberg that he undertake a film on King Ludwig II, who ruled Bavaria from 1864 to 1886. At his accession to the throne, much was expected of the handsome, liberal monarch, but Ludwig's eccentricities, prodigality, and scandalously deviate sex life alienated his subjects, sapped his power, and brought him to a tragic end. Madly infatuated with Richard Wagner, whose music represents the full musical and theatrical flowering of German romanticism, Ludwig supported the composer with an annual grant of 8,000 gulden and built for him at Bayreuth a theatre worthy of his operas, "the music of the future." It was at Bayreuth in 1876 that Wagner's *Ring des Nibelungun* was performed for the first time, with Ludwig in attendance. In emulation of Wagnerian stage sets, Ludwig planned and had built numerous artificial Teutonic "paradises," including exotic castles along the Rhine. Coerced by Otto von Bismarck, the father of the "Deutsches Reich," Ludwig submitted to the hegemony of King William I of Prussia, who was proclaimed Emperor of Germany in 1871. After members of his family and court conspired in having Ludwig declared insane, Prince Luitpold, Ludwig's cousin, assumed the regency, on June 8, 1886. Ludwig's death by drowning five days later remains a mystery.

Syberberg first approached the Ludwig project as an updated "joke" in which he would associate the hapless King "with rockers, bike maniacs." Research sobered his view, making him realize that he was "on the wrong track," that Ludwig was a tragically flawed seeker after "a paradise lost," an essentially innocent victim not only of his own weaknesses and of Wagner but also of the inexorable forces of history. "King Ludwig had sold Bavaria to Bismarck, led a life which resembled that of a contemporary drug addict, and was finally destroyed by his homosexuality," he was quoted as saying by Gitta Sereny in her *Saturday Review* article. "And yet, at the same time, he *made* Richard Wagner. Without Ludwig, there would have been no Wagner. So, you see, no joke after all."

In casting *Ludwig: Requiem for a Virgin King*, Syberberg recruited a number of actors from Rainer Werner Fassbinder's cinematic repertory company, including Harry Baer, who played Ludwig. At the incredibly low cost of $75,000, the film was shot in ten days, for the most part on a single soundstage, with virtually no retakes, with a minimum of props and a maximum of dry-ice vapors, and against a backdrop on which was projected a luxury of decor, scenery, and symbolic tableaux. It was the film in which Syberberg developed his style of explicit stagecraft, in which "realism" itself is revealed as artificial and the subject matter is handled, not as an objective entity, solidified by history, but as current phenomena, in the mind's eye. "When I named my film about Ludwig *Requiem*," he wrote in the program notes, "I wasn't thinking of creating an epitaph or the atmosphere of an epitaph but . . . an aesthetic analogous to the universal principles of music. It was, in a sense, a declaration of war against the present forms of cinema dialogue and of the 'boulevard' type of cinema in the tradition of Hollywood and its satellites. . . . Neither does *Requiem* aspire to be a beautiful reconstruction of history or a mirroring of life. On the contrary, I wanted a [new] language of epic clarity [in order] to recover the aura of the myth. The film is the extension of life by other means and not its mirror."

At its original three-hour length, *Ludwig* was shown episodically, as a miniseries, on Westdeutscher Rundfunk (West German Television) in 1972. Later, edited down to two hours and twenty minutes, it enjoyed a long theatrical run in Paris, where Henri Langlois, the late film archivist, gave it a premiere despite the fierce caveats of several German critics. It was distributed in England in 1977 and Francis Ford Coppola's Omni Zoetrope studios brought it to the United States three years later. Even with its reduced footage, some critics found *Ludwig* to be undisciplined and "boring." Among the positive notices was that in *Film Quarterly* (Spring 1981), where Peter Brunette described it as "a brilliantly realized study." One very powerful feature of Syberberg's skill, in Brunette's opinion, was "his ability to modulate tonal nuances so subtly that it is often difficult to tell where his sympathies lie." Another was his ability to merge his overt historical and political themes "effortlessly with his 'formal themes' concerning the nature of film, art, and even perception itself."

Among the characters making appearances in *Ludwig* is the King's cook, who becomes the one character in Syberberg's next film, *Theodor Hirneis*, a spare ninety-minute monodrama inspired by Bertolt Brecht's unfinished novel about Julius Caesar, narrated by one of Caesar's slaves. Adolph Hitler also appears in *Ludwig*, as a nightmare figure dancing at the celebration of the founding of the German Reich in 1871. In the celebration, set in a Venus grotto reminiscent of the Venusberg of the first act of Wagner's *Tannhäuser*, Hitler is joined by another utopian, Karl May, an enormously popular turn-of-the-century German writer of wholly imaginary novels romanticizing the "noble savage," especially the American Indian. His best-known book was *Winnetou*, a chronicle of the destruction of natural heroism and beauty by the advent of technology. May, Hitler's favorite novelist, was, like Hitler, an admirer of Wagner. In *Ludwig*, May speaks to the King about the Germany of the future. "Here I had them all together," Syberberg explained to Gitta Sereny. "Ludwig, Karl May, Hitler—three pathological eccentrics in recent German history—and the link, Wagner. This is where the idea for the other films was born."

Syberberg's *Karl May: In Search of Paradise Lost* (*Karl May: Auf der suche nach dem verlorenen Paradies*), a three-hour film made for Westdeutscher Rundfunk in 1974, is realistic in settings and character portrayals and much closer to conventional, linear dramaturgy than either *Ludwig* or *Our Hitler*. Also originally made for Westdeutscher Rundfunk was *The Confessions of Winifred Wagner* (*Winifried Wagner und die Geschichte des Hauses Wahnfried 1914-1975*), a five-hour interview with the British-born daughter-in-law of Richard Wagner, an unabashed friend and admirer of Adolph Hitler, for whom she turned the Bayreuth Festival into a "court theatre" (Thomas Mann's description). "One may dislike Winifred Wagner's nonpolitical pose ('It's beyond my understanding')," the reviewer for *Variety* (June 2, 1976) wrote when *The Confessions of Winifred Wagner* was screened at the Cannes Film Festival, "but her straightforward manner of answering any question thrown at her commands admiration.. . . Here is a document that has itself written a page of modern history."

In an interview for the *Three Penny Review* (Summer 1980), Sam Wasserman asked Syberberg "Why make a seven-hour film on Hitler?" Syberberg replied: "Because Hitler was utopia. He offered the future like Jesus, like socialism, as a cruel god with sacrifices and obedience. And in a perverse way, he delivered it. . . . Hitler was the greatest film maker of all time. He made the Second World War, [as he made] Nuremberg for Leni Riefenstahl, in order to view the rushes privately every evening for himself, like King Ludwig attending a Wagner opera alone." The real Hitler of the newsreels could not be acted, because he himself was "a genius of an actor." To defeat him with his own weapons, Syberberg resorted to "tricky things," including puppets and ventriloquism, to show, "contrary to what we were taught," that "we gave *him* the words."

The Hitler film was shot in twenty days at a cost of $450,000. Like *Ludwig*, it was made on a Munich soundstage, and, again like *Ludwig*, it was a surreal visual and aural montage, with copious use of rear projection. There was heavy reliance on Nazi speeches, radio broadcasts, memoirs, photographs, and private-stock film footage, but in muted or distorted ways, so as to offer what Syberberg called an "other-worldly" view of the Third Reich. The cast included Harry Baer as Ludwig II, among other roles, and Syberberg's young daughter, Amelie, as an innocent Alice-in-Wonderland guide making bearable a tour through hell. Syberberg set the tone in the beginning, having a narrator explain that all figures in the film are fictional, freely invented, and that we are therefore free "to construct our own world on film." The narrator was followed by a circus ringmaster announcing "the greatest show on earth," the rehearsal for the end of the world. "And since we no longer have Hitler . . . to exhibit, everyone must play himself, his own Hitler."

The completed *Our Hitler, a Film from Germany* (*Hitler, ein Film aus Deutschland*) comprises four parts: "The Grail," "A German Dream," "The End of a Winter's Tale," and "We Children of Hell." Because Syberberg could not immediately find a distributor in West Germany, the film had its world premier in London in 1977. On that occasion the correspondent for *Variety* (November 30, 1977) hailed it as marking the emergence of "a unique talent." Because of its length, its volatile perspectives, and its radical stylization, the *Variety* reviewer was sure it would not be a boxoffice draw, but he was also certain that "it will prove to be that rare kind of film which, in time, finds itself regarded as imperative viewing for anyone seriously interested in art, cinema, politics, or history."

Following its London premier, *Our Hitler* enjoyed successful runs and immense critical acclaim in London and Paris. In West Germany, it was first shown publicly in 1978, at the Frankfurt Book Fair, and the following year Syberberg toured German cinema discussion clubs with it. *Our Hitler* was first shown in the United States at the Filmex convention in Los Angeles in the spring of 1979, and it was later given selective screenings in cities around the country under the aegis of Coppola's Omni Zoetrope studios. Writing in the *New York Review of Books* (February 21, 1980), Susan Sontag placed it in "the category of noble masterpieces which ask for fealty and can compel it."

For the centenary of the first production of Wagner's *Parsifal* at Bayreuth in 1882, Syberberg filmed his highly symbolic, strikingly innovative production of the composer's most spiritually profound opera, a quasi-liturgical work based on the legend of the Holy Grail and embodying all of the contradictions that Syberberg sees in the German character. With his mastery of the cinematic medium, he was able to bring out subtleties in *Parsifal* that are impossible to communicate in an opera house, and to provide an added dimension of allusion that included references to elements in Wagner's life and thought distilled in the opera; references to such spiritual relatives of the composer as the painter Caspar David Friedrich and the philosopher Friedrich Wilhelm Nietzsche; and references to what *Parsifal* has meant to generations of Wagnerites. Among the novel devices Syberberg introduced were projections of relevant scenes from his earlier films, puppets (suggesting Wagner's manipulation of people as well as his command of his art), and unusual sets, including a gigantic papier-mâché death mask of the composer serving as a knoll around which some of the action takes place. His most inspired and controversial stroke was his choice of actors for the title role. As originally conceived and traditionally cast, Parsifal is a boy, a kind of "holy fool," until his encounter with the enchantress Kundry turns him into a man. In Syberberg's version, the young man Parsifal (played by Michael Kutter) kisses Kundry (Edith Clever) and becomes a woman (Karin Krick). The film was shot in the Bavaria Studios, with music provided by the Monte Carlo Philharmonic and the Prague Philharmonic Choir under the direction of Armin Jordan.

After viewing *Parsifal* at the Cannes Film Festival, Jack Kroll of *Newsweek* (June 7, 1982) described it as "the most stupendous [film] at the festival, the most stunning version of an opera ever made." In July 1982 the motion picture was shown in Bayreuth. When Francis Ford Coppola brought *Parsifal* to the United States, Stanley Kauffmann observed in the *New Republic* (February 14, 1983) that "while the rich, almost extravagant music floods our hearing, Syberberg feeds our eyes with as much as he can of what that music—that music's very existence—has done to him." Finding the visual imagery "arresting, resonant," Andrew Porter in the *New Yorker* (February 21, 1983) hailed as long overdue "the return of color to the Wagnerian stage."

Syberberg's screenplay, with commentary, *Hitler, ein Film aus Deutschland* was published by Rowohlt Taschenbuch Verlag in Hamburg in 1979, and an English translation by Joachim Neugroschel, *Hitler, A Film from Germany*, was published by Farrar, Straus & Giroux in 1982. In addition to his screenplays, Syberberg has written a journal, *Die freudlose Gesellschaft: Notizen aus dem letzen Jahr* ("The Joyless Society: Notes from Last Year"), published by Hanser Verlag in Munich in 1981.

Hans Jürgen Syberberg is a slim man, with tousled, graying blond hair and a soft, smooth voice. He lives in a three-story villa in the exclusive "English Garden" district of Munich with his Viennese wife, Helga, who has been working with him for twenty years, and his daughter. Among the rooms in the house is the studio where he spends much of his time, thinking and writing. (The Syberbergs do very little socializing.) Singularly free of conventional political pieties, he has been denounced by the left in West Germany for asserting that the Hitlerian legacy lives on in the "coercive" German Democratic Republic of East Germany as well as the "soulless" consumer society of the Federal Republic of West Germany. Those who know him in both situations say that he is a different man when he is abroad, more relaxed and sociable, that in Germany he is "a very angry man." "Of course," a member of the German press was quoted as saying by Gitta Sereny in her *Saturday Review* article, "he has a right to be angry. He is a magical talent, a man of soaring imagination. In Germany, where Hitler films are such an important part of life, we are afraid of film men with imagination."

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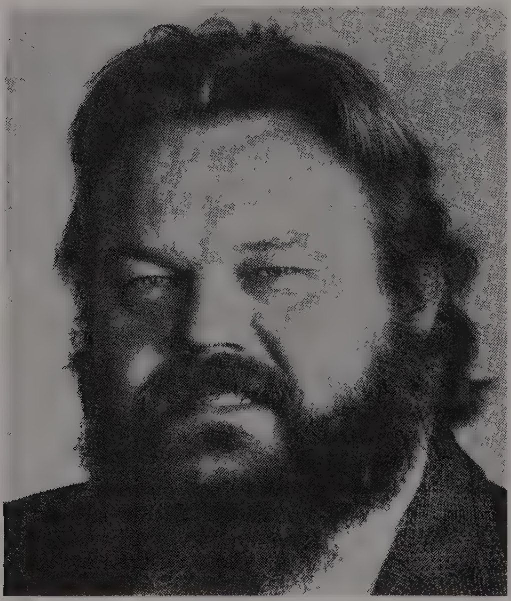

Talvela, Martti
(täl´-və-lə)

Feb. 4, 1935– Finnish basso. Address: b. c/o John Coast Management, 1 Park Close, London, S.W. 1, England

When Martti Talvela tumbles headlong down the steps near the end of Moussorgsky's *Boris Godunov*, audiences gasp in their concern for the physical safety of the Finnish basso, so convincing is his enactment of the convulsive death throes of the doomed Russian monarch. Since Talvela is a strapping giant of a man whose immense voice matches his towering height of six feet seven inches, his death is all the more impressive, as if it were the majestic downfall of a kind of Slavic King Lear.

In addition to deepening and refining his celebrated portrayal of Boris Godunov over the years, Talvela has undertaken a concurrent career of song recitals, including German lieder and Russian art songs. Because lieder singing demands a mastery of nuance and pianissimo on the part of its interpreters that is especially difficult to achieve in very low registers, few bassos are intrepid enough to hazard that taxing type of vocalism, making Talvela a rarity on the concert stage. He recently resigned from his post of artistic director of the Savonlinna Opera Festival in his native Finland and had decided to limit his professional engagements to half the year so that he can devote more time to farming in his beloved countryside of lakes and forests.

The eighth in a family of ten children, Martti Olavi Talvela was born on February 4, 1935 in Hiitola ("Khiitola" in Finnish), which is located in the Karelia province of eastern Finland near the Russian border, to Toivo and Nelly Talvela. The Talvelas, who had emigrated north from Leningrad to that small coastal town on Lake Ladoga, proudly trace their farming ancestry back for some 400 years. Toivo Talvela was an amateur violinist with a splendid bass voice, and the whole family sang. When, in 1939, the Talvelas, along with some 400,000 other Finns, were driven from their homeland by the Russians, they settled near Helsinki, where they resumed farming.

A stern disciplinarian, Toivo Talvela told his son Martti that he must sing "like a bird," a sage piece of advice that the basso has heeded throughout his career. He earned his first fee—the not inconsiderable sum of five Finnish marks—at the age of five when he sang for the family doctor. After completing his secondary studies, Talvela went to college in Savonlinna, where he met Anna Kääriäinen, his future wife, who, like him, was preparing for a teaching career. After he graduated, Talvela taught languages, literature, mathematics, and music at the Lahti Music High School north of Helsinki. Meanwhile, he continued singing in his spare time "purely by instinct," as he told Robert Jacobson in an interview for the New York *Times* (November 24, 1968). Since he listened attentively to his treasured collection of Ezio Pinza records every day, he considers Pinza to be, in a real sense, his first mentor because he did not begin formal studies with his two voice teachers until the late 1950's. When, in 1959, Talvela saw his first opera, in Helsinki, he had no intimations that he would someday follow an operatic career. In 1960 he was so encouraged by winning first prize in a national lieder competition that he auditioned for officials of the National Opera in Helsinki, only to be told that they had no need for his voice.

Undaunted, Talvela then boldly decided to leave Finland with his wife and two children to continue his studies in Stockholm as a pupil of Carl Martin Öhmann. His vocal teacher arranged an audition with Set Svanholm, then director of the Royal Opera in Stockholm, and the result was Talvela's first appearance on an opera stage, as Sparafucile in *Rigoletto*, in 1961. It was also in Stockholm that Talvela sang the role of the Commendatore in *Don Giovanni* for the first time. After performing for two seasons at the Royal Opera in Stockholm, Talvela moved to the Deutsche Oper in West Berlin, where he had his first encounter with the role of Don Fernando, the Prime Minister of Spain, in Beethoven's *Fidelio*. An audition with the director of the Bayreuth Festival, Wieland Wagner, the grandson of Richard Wagner, proved decisive in Talvela's career. Wagner invited him to undertake the role of Titurel in *Parsifal* at the 1962 Bayreuth Festival, an auspicious debut that was followed by appearances at the Bavarian shrine in most of the Wagnerian roles for bass, including Fasolt and Hunding in the Ring cycle. Bayreuth, in short, launched Martti Talvela's international career.

Wieland Wagner is reverently remembered by Martti Talvela, who described him in a New York *Post* interview (December 14, 1974) with Fern Marja Eckman as the "right kind of fanatic—a fanatic for music and art. He was the most important man in my life. He made it possible for me to study year after year with the best teachers. After that, it was very *presto*." Talvela has also said that he looks back upon the productions he did with Wagner in Bayreuth, Berlin, Rome, and Vienna as a time he will never forget. "Working with Wieland changed my whole life—he was so genuine a person and artist," he once told a New York *Times* (November 24, 1968) interviewer. "He influenced me not only in singing Wagner, but in everything I did."

Another important influence in shaping Talvela's career was Lorin Maazel, who was music director of the Deutsche Oper at the time. Talvela eventually achieved the status of *Kammersänger* or "chamber singer" at the Deutsche Oper, the highest honor that the German government can confer on an opera singer. Meanwhile, he was attracting the attention of the managements of other major European opera centers. Immediately after performing the role of Seneca in Monteverdi's *L'incoronazione di Poppea* at the Deutsche Oper, he was invited to Milan to make his debut at La Scala as the Grand Inquisitor in Verdi's *Don Carlo*. From his home base in West Berlin he made guest appearances not only in such leading German opera houses as Hamburg and Munich but also, by the mid-1960's, in Rome, Vienna, and Paris, often in the operas of Wagner. By the end of the decade he was winning special acclaim for his performances at Bayreuth as the wronged but compassionate King Mark in *Tristan und Isolde*.

In what would have been his American debut, Talvela had been engaged to sing the Grand Inquisitor in *Don Carlo* at the Lyric Opera of Chicago in 1964, but he withdrew from its all-star cast and did not sing with that company until five seasons later. He made his Metropolitan Opera debut as the Grand Inquisitor on October 7, 1968, prompting Robert Jacobson to report in a New York *Times* (November 24, 1968) article that his towering, hulking, threatening interpretation proved that he was the Metropolitan Opera's "newest prize catch." Talvela's first New York appearance had taken place in February 1968, as one of the soloists in the Verdi *Requiem* with George Szell and the Cleveland Orchestra, on which occasion Harold C. Schonberg of the New York *Times* called him "one of the best living singers in his category."

The month of October 1968 also marked another type of New York debut for Talvela, when he appeared at Hunter College in a song recital that included lieder by Schumann and several songs by Rachmaninoff and the Finnish composer Yrjo Kilpinen. In his New York *Times* review that appeared on October 18, 1968, the morning after the concert, Theodore Strongin observed that although Talvela's voice was immense, its quality was absolutely even and very flexible over the entire range, shifting with ease from sotto voce to fortissimo. His occasionally overpowering approach to the Schumann lieder turned gentle in *Stille Liebe* and took on a pulsating tenderness in the *Six Romances* of Rachmaninoff. Talvela, Strongin concluded, "is a lot of bass."

In that 1968 opera season, his first at the Met, Talvela also undertook the role of Hunding in Wagner's *Die Walküre*, contributing the same memorable interpretation of the vengeful husband that had added luster to Herbert von Karajan's Easter Festival production at Salzburg. He also appeared that season in the new Metropolitan Opera production of *Das Rheingold*, costumed as Fasolt, the gentle giant, in platform shoes that added even more height to his already impressive stature. It was also as Fasolt that Talvela made his debut at the Royal Opera House at Covent Garden in London in 1970. He also appeared at Covent Garden later that season as Hunding and as Hagen in *Götterdämmerung* and returned to the Royal Opera House in 1973 as a movingly noble Gurnemanz, knight of the Holy Grail, in *Parsifal*.

By the early 1970's Martti Talvela was as familiar a figure in the opera centers of the United States as he was in Europe, and his prestige was further enhanced when Sir Georg Solti asked him to sing Fasolt in a concert performance of *Das Rheingold* with the Chicago Symphony Orchestra at Orchestra Hall in April 1971. When he returned to Hunter College for a spring recital in 1973 he was greeted with hosannas in the New York *Times* (April 9, 1973) from Allen Hughes, who found that Talvela had a "voice of such splendor and evenness that it seems almost too good to be true." He only regretted that Talvela's program of Finnish, Russian, and German songs ended too soon, before he had a chance to "unbend a little" and display other facets of his art and personality.

Talvela was no newcomer to the title role of Modest Moussorgsky's *Boris Godunov* when he achieved star status with it at the Metropolitan Opera House in 1974. He had performed it some seventy times at the major opera houses of Europe in all three of its versions—the opulent orchestrations of Rimsky-Korsakoff and of Shostakovich and the stark and austere original scoring of Moussorgsky. "A person must be born as Boris," Talvela informed Barbara Fischer-Williams during an interview for *Opera News* (January 25, 1975). "Other roles you can learn, but Boris you either have or have not—*basta!*" He has admitted that the role of the crazed monarch exacts a heavy toll on his nerves and reportedly once confided to the director Günther Rennert: "If I do 100 Borises in my life, I shall either die or go crazy."

Because Talvela does not sing the role in English, the supporting singers and members of the chorus had to learn Russian parrot-fashion for the new Metropolitan Opera production of *Boris Godunov*, and very few members of the audience understood the language in which it was being performed. Despite that obstacle, Talvela as Boris enthralled both audiences and critics alike, banishing at least temporarily the invidious comparisons that are often made between contemporary interpreters of the role and the legendary Feodor Chaliapin. In fact, Andrew Porter of the *New Yorker* (December 30, 1974) found that Talvela deliberately provided a restrained, somewhat muted Boris that avoided the rhetoric and overstatement of the Chaliapin tradition, even at the risk of grayness. He went on to say that "Mr. Talvela has the stature and the voice to be a tremendous Boris, though not yet a variety of nuance or intensity of phrasing," venturing a guess that Talvela's overcautious first-night performance should, as his confidence increased, become more relaxed and more graphic.

Critical response the following season indicated that such indeed proved to be the case. In her New York *Post* review (January 17, 1976), for example, Harriett Johnson noted: "Talvela's conception of the guilt-ridden, crazed Czar has grown in emotional impact since he first performed it in the current production. . . . A remoteness has been replaced by an almost overpowering intensity. . . . Altogether, Talvela's is a towering, unforgettable Boris." And when Talvela opened the Met's ninety-third season as Boris in the following year, she found him even more impressive. "His voice is dark, yet youthfully vibrant, and he sings superbly," she informed her readers in the New York *Post* (October 11, 1977).

On the strength of his continuing success as Boris, the Metropolitan Opera signed Talvela to a contract for annual appearances through the 1979 season, including roles in *La Forza del Destino*, *Eugene Onegin*, and Wagnerian operas. In 1982 he returned in triumph to the Metropolitan in a production of *Boris Godunov* that, though it was then eight years old, showed few signs of wear, either visually or vocally. Donal Henahan of the New York *Times* (September 23, 1982) summed up majority opinion when he called the production one of the Met's "most glorious achievements in a decade when glories have not been everyday events," mainly because of what had by now become Talvela's virtually definitive interpretation of Boris. The Finnish basso conceded to Gary D. Lipton during an interview for *Opera News* (January 29, 1983) that his prediction that he would die or go crazy if he were to perform Boris 100 times had been premature. "It's been 180 *Boris* performances and I'm still here," he pointed out.

Meanwhile, Talvela remained as dedicated to the art of lieder as to the operatic stage. In April of 1979 he presented a song recital in Lincoln Center's Avery Fisher Hall as part of its Great Performers series, and the unrelieved bleakness of his program contrasted so dramatically with the bright spring weather outside that the irony was mentioned by at least three New York music critics. All members of the critical establishment found something to praise in his interpretation of somber songs by Schubert, Rachmaninoff, Moussorgsky, and Kuula, seconding Peter G. Davis' opinion in the New York *Times* (April 24, 1979) that Talvela had "long been admired for one of the most beautiful and natural bass voices of his generation."

When, in January 1983, Talvela gave a performance in Carnegie Hall of Schubert's equally grim song cycle, *Die Winterreise*, which he had performed the year before at the Madrid Lieder Festival and elsewhere in Europe, reviewers were even more enthusiastic about his marathon feat. Expressing the consensus of his colleagues, Edward Rothstein observed in the New York *Times* (April 24, 1979) that Talvela "gave life to the cycle by forcefully presenting the nature of this wintry emotional experience." Of "Der Leiermann," the last song in the cycle, Rothstein wrote: "The grinding organ and the wintry vocal lines made the lover seem a smaller, lost man—and Mr. Talvela a larger musician."

Martti Talvela's resplendent bass can be heard in recordings for Angel, Deutsche Grammophon, CBS Records, and London Decca. As soloist, he has contributed to recorded performances of Beethoven's *Missa Solemnis* and *Ninth Symphony* ("Choral"), and Verdi's *Requiem*. Complete opera recordings in which he has appeared include Mozart's *Don Giovanni* and *The Magic Flute*; Verdi's *Don Carlo* and *Rigoletto*; Moussorgsky's *Boris Godunov*; and Wagner's *The Flying Dutchman*, *Parsifal*, *Das Rheingold*, *Tristan und Isolde*, and *The Ring of the Nibelung*. His first lieder recording was recently released by London Decca in Europe.

By his marriage, in 1957, to Anna Kääriäinen, Martti Talvela has a son and two daughters. He recently resigned from his ten-year post as artistic director of the Savonlinna Opera Festival so that he can spend more time with his close-knit family, growing rye, raising sheep, and felling forest trees on his big farm in southern Finland. Interviewers have often commented on the fact that for a veritable giant of a man, who packs between 260 and 300 pounds on his six foot seven inch frame, Talvela has an oddly cherubic face and the candid blue eyes of a child. The multilingual Talvela has stocked his library with thousands of books in Swedish, Russian, German, Italian, Finnish, and English. In 1973 he was honored with the Pro Finlandia Award and the Finnish State Prize.

Singing is more than the means of earning a comfortable living for Martti Talvela; it is a kind of religion. He once told an interviewer for the New York *Times* (April 22, 1979): "Singing must be a *passion*, like the praying of the holy man, who is always thinking about how he can improve his prayers to make the message clearer. I am not a holy man—not at all—but I know how it is. In singing, everything must happen in the soul. I know that I must try to reach the highest level possible. Because the main thing in art is to get close to the Lord. Or to the Devil."

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Taylor, A(lan) J(ohn) P(ercivale)

Mar. 25, 1906– British historian and journalist. Address: h. 32 Twisden Road, London NW5 1LD, England

Widely acknowledged to be one of the most influential British historians of the twentieth century, A.J.P. Taylor is honored in his own country not only for his formidable scholarship but for his prowess as a television personality and journalist. The author of some twenty-six books, Taylor has been called "the pyrotechnician of history" because of his provocative insights, ability to write highly readable narratives authoritatively based on diplomatic documents, and scintillating prose style. Without benefit of notes or teleprompters, he holds millions of viewers spellbound while lecturing on British television on complex historical topics.

Not surprisingly, Taylor has alienated some of his academic colleagues by refusing to confine his activities to scholarship. His appearances on radio and television, his love of paradox and irony, his articles in the popular press, and his outspoken criticisms of the British government's foreign policy have earned him a reputation as a "sardonic gadfly" and as an "eloquent, mischievous radical" who can be counted on to do or say the unexpected. Since 1963, when he resigned his tutorial fellowship at Magdalen College, Oxford, Taylor has primarily made his career outside of academia.

Alan John Percivale Taylor was born on March 25, 1906 in Birkdale, Lancashire, England, the only son of Percy Lees Taylor and Constance Thompson Taylor. (Their first child, a girl named Miriam, had died before A.J.P. Taylor was born.) From his parents, the boy inherited a family tradition of nonconformity, dissent, and a belief in socialism. He was especially close to his father, a well-to-do merchant in the Manchester firm of James Taylor and Sons, which had been founded in the 1870's by Taylor's paternal grandfather as an exporter of cotton cloth to India. After World War I, Percy Taylor sold his interest in the family business for reasons of health and, according to his son, "turned himself politically into a working man" even though he remained "unmistakably bourgeois in character and income." Following his father's example, A.J.P. Taylor joined the Independent Labour Party when he was only fifteen.

By his own admission, Taylor was "always a 'loner,' a solitary only child, out of step in all sorts of ways, rarely influenced by others and learning by the painful process of trial and error." He could read before he was four and as a result of his precocity was often made to sit by himself in the corner with a book in school while the other children were struggling with their letters. His favorite books included Bunyan's *Pilgrim's Progress*, *The Secret Garden* by Frances Hodgson Burnett, and historical novels by such writers as G.A. Henty and William Harrison Ainsworth.

When Taylor was ten, his mother, who had recently become a pacifist, decided to remove him from the local public school because she objected to its Officers' Training Corps and to send him to a Quaker boarding school, the Downs School in Colwall. After spending two unhappy years there, the thirteen-year-old Taylor obtained a scholarship to Bootham School, a prestigious Quaker public school in York, where he developed a passion for medieval architecture and an enthusiasm for George Bernard Shaw, Samuel Butler, and H.G. Wells, whose *Outline of History* he especially admired. When he was fifteen, Taylor passed his matriculation examination and, by his own admission, "went right through [Edward] Gibbon in a fortnight" to impress his history tutor. When he graduated in 1924, he was awarded the Bootham School commemorative scholarship.

Entering Oriel College, Oxford, as an exhibitioner (a student on scholarship) in the fall of 1924, Taylor immediately joined the Labour Club, had a brief flirtation with the Oxford Communist Party, and during the General Strike of May 1926 was one of the few undergraduates to take an active stand for labor. His Oxford studies often dealt with medieval history, a subject that did not particularly fascinate him, with the exception of the Peasants' Revolt of 1381. In 1927 he graduated from Oxford with first class honors in modern history.

After making a brief but unsuccessful stab at becoming a lawyer, Taylor decided to resume his studies in history and in 1928 went to Vienna to study diplomatic history under the Austrian historian Alfred F. Pribram and to spend two years working in the diplomatic archives. Never having seen a diplomatic document before, the scholar "simply plunged in at the deep end without any instruction," as he put it in his autobiography, *A Personal History* (Atheneum, 1983). His research, supported by a Rockefeller fellowship in the social sciences during the academic year 1929–30, provided the foundation for his first book, *The Italian Problem in European Diplomacy 1847–1849* (Manchester Univ. Press, 1934). It was followed by another volume of diplomatic history, *Germany's First Bid for Colonies 1884–1885: A Move in Bismarck's European Policy* (Macmillan, 1938).

In October 1930 Taylor became an assistant lecturer in modern history at Manchester University, where he lectured extemporaneously on modern European history to huge classes that were, to quote his autobiography, "more like a mass meeting than a university lecture." There he struck up a friendship with the eminent historian Lewis Namier, who joined the history faculty at Manchester University in 1931, and embarked on a career as a journalist by writing book reviews and historical essays for what was then called the Manchester *Guardian*. Taylor has credited A.P. Wadsworth, then deputy editor and later editor of the *Guardian*, with helping him to develop a taut, journalistic style of writing. During the 1940's, he was often commissioned by Wadsworth to write articles on foreign affairs for its editorial opinion page.

After becoming a fellow of Magdalen College, Oxford, in the fall of 1938, Taylor began working on the history of the Habsburg Monarchy's later years that had been requested by the British publisher and future Prime Minister Harold Macmillan. Published under the title of *The Habsburg Monarchy 1815–1918: A History of the Austrian Empire and Austria-Hungary* (Macmillan, 1941), the book was praised by such distinguished historians as F.M. Powicke and R.W. Seton-Watson. Another product of Taylor's scholarship during the war years was *The Course of German History: A Survey of the Development of Germany Since 1815* (Hamish Hamilton, 1945; Coward-McCann, 1946), an intensely anti-German book that was considered by some reviewers to be an overly harsh indictment of Germany.

In August 1950 A.J.P. Taylor made his first appearance on *In the News*, an immensely popular weekly program of political discussion on BBC-TV that featured a regular team of commentators comprised of Taylor, Labour back-bencher Michael Foot, Conservative back-bencher Robert Boothby, and W.J. Brown, a former Independent Minister of Parliament. The show established Taylor's reputation as a fiery debater and provided him with his credentials as a celebrated political controversialist. After the demise of *In the News*, the team of Taylor, Foot, Boothby, and Brown were brought together again as regular participants on a similar television program called *Free Speech*, which was broadcast on British commercial television from 1955 to 1959.

During the 1950's A.J.P. Taylor was also much sought after as a journalist because of his reputation as an outspoken don whose articles were invariably straightforward, thought-provoking, and original. In January 1951 he became a columnist for the *Sunday Pictorial*, moved to the *Daily Herald* two years later, and in 1956 was recruited to write a column for Lord Beaverbrook's *Sunday Express*. In 1956 Lord Beaverbrook and A.J.P. Taylor met and became close friends after the historian had favorably reviewed Beaverbrook's *Men and Power 1917–1918*, and their friendship lasted until the death of the press tycoon in 1965.

During his tenure as honorary director of the Beaverbrook Library from 1967 to 1975, Taylor produced his *Beaverbrook* (Hamish Hamilton; Simon and Schuster, 1972), a monumental and affectionate biography of the British press magnate who was his intimate friend. In his appraisal that appeared in the New York *Times Book Review* (October 8, 1972), Peter Stansky noted that *Beaverbrook* was "infused with Taylor's love for his subject. . . . What is remarkable in the circumstances is the degree of objectivity that Taylor has been able to muster in writing of him." In the course of his incumbency, Taylor also made excellent use of the Beaverbrook Library's collection of the David Lloyd George papers by editing the diary of Frances Stevenson, his secretary and mistress, and her correspondence with the former Prime Minister.

The Struggle for Mastery in Europe 1848–1918 (Oxford, 1954) furnished convincing proof even to the skeptical that Taylor's popularity as a television personality and mass media journalist had not attenuated his standards of scholarship. Published as the first volume in *The Oxford History of Modern Europe*, it was widely considered to be one of the best studies of international relations during the seventy-year period that constituted the last age of the European balance of power. In his *Bismarck: The Man and the Statesman* (Hamish Hamilton; Knopf, 1955), Taylor analyzed Bismarck's career from a psychological as well as a historical perspective.

An invitation to deliver the prestigious Ford Lectures at Oxford in 1956 buttressed A.J.P. Taylor's growing fame as a public speaker. Delivered without a prepared text to capacity audiences, the lectures focused on Taylor's heroes—men such as Tom Paine, John Bright, and Richard Cobden who had opposed British foreign policy in their day. As a result of his Ford Lectures, which were published as *The Trouble Makers: Dissent Over Foreign Policy* (Hamish Hamilton, 1957; Indiana Univ. Press, 1958), Taylor began a series of lectures on British commercial television in August 1957 that launched his career as a "one-man university of the air."

By far the most controversial book of A.J.P. Taylor's long career was his *The Origins of the Second World War* (Hamish Hamilton, 1961; Atheneum, 1962), as evidenced by the reviews, which ran the gamut from A.L. Rowse's "an exemplary instance of how history should not be written" to Sebastian Haffner's "an almost faultless masterpiece." Challenging the conventionally accepted view that Hitler alone was responsible for causing World War II ("with Hitler guilty, every other German could claim innocence"), Taylor tried to show that Hitler had unpremeditatedly blundered into war with France and England. His portrayal of Hitler as a traditional German statesman rather than as a demoniacal and ravening warmonger infuriated many of his critics, including Hugh Trevor-Roper, the Regius Professor of Modern History at Oxford, with whom Taylor debated the book on television. Despite Taylor's unimpeachable record of staunch anti-Fascism, some critics went so far as to charge that the book was an attempt to whitewash Hitler or to justify the Neville Chamberlain government's policy of appeasement. "Nothing could be further from my thoughts," Taylor noted with some understandable irritation in his preface to the American edition of *The Origins of the Second World War*.

Written at the request of G.N. Clark, editor of *The Oxford History of England*, Taylor's *English History 1914–1945* (Oxford, 1965) was acclaimed as a magnificent contribution to the series and as a tour de force that placed him in the front rank of British historians. It was, according to an anonymous reviewer in the *Times Literary Supplement* (December 16, 1965), "a book in which his undoubted talents as a technical craftsman of wide learning are at last happily yoked, not only with his accustomed brilliance as a stylist, but also with the balance and sensibility of a mature historical mind." *English History 1914–1945* concludes optimistically with one of Taylor's characteristic paradoxes: "The British empire declined; the condition of the people improved." Its hero is the ordinary Englishman who remained "peaceful and civilized" as well as "tolerant, patient, and generous" through two world wars.

Besides his scholarly works, Taylor has produced a number of books—many of them generously illustrated—that are addressed primarily to the general reader. Among them are *The First World War: An Illustrated History* (published in England in 1963 under that title by Hamish Hamilton and with the title of *Illustrated History of the First World War* in the United States by Putnam in 1964); *From Sarajevo to Potsdam* (Thames and Hudson; Harcourt, 1966); *War by Time-Table: How the First World War Began* (Macdonald; American Heritage, 1969); and *The Second World War: An Illustrated History* (Hamish Hamilton; Putnam, 1975), the first account of World War II to bring together the war in Europe and the war in the Far East. In 1983, having by his own admission "run out of historical subjects," Taylor published his diverting autobiography, *A Personal History* (Hamish Hamilton; Atheneum).

A.J.P. Taylor's hundreds of essays and book reviews have appeared in the *Observer*, *New Statesman*, *Guardian*, *Times Literary Supplement*, New York *Review of Books*, *The Listener*, and London *Review of Books*. Many of them have reappeared in book form in such collections as *From Napoleon to Stalin: Comments on European History* (Hamish Hamilton; British Book Centre, 1950); *Rumours of Wars* (Hamish Hamilton; British Book Centre, 1952); *Englishmen and Others* (Hamish Hamilton, 1956); *Politics in Wartime and Other Essays* (Hamish Hamilton; Atheneum, 1964); *Essays in English History* (Hamish Hamilton, 1976); and *Politics, Socialism and Historians* (Hamish Hamilton; Stein & Day, 1981). Three of Taylor's lecture series for BBC television during the late 1970's were published as *The War Lords* (Hamish Hamilton; Atheneum, 1978), *How Wars Begin* (Hamish Hamilton; Atheneum, 1979), and *Revolutions and Revolutionaries* (Hamish Hamilton; Atheneum, 1980).

Although Taylor left Oxford in 1963, he has by no means severed his ties with the university. From 1963 to 1976 he was a research fellow of Magdalen College, and he has since been an honorary fellow. He has been a visiting professor at University College, London, and at the University of Bristol. Among his many distinguished lectureships have been the Raleigh Lecture to the British Academy in 1959, the Leslie Stephen Lecture at Cambridge University in 1961, the Creighton Lecture at London University in 1973, the Andrew Lang Lecture at St. Andrews University in 1974, and the Romanes Lecture at Oxford in 1982. The universities that have bestowed honorary degrees on A.J.P. Taylor include New Brunswick, York, East Anglia, Bristol, Warwick, and Manchester. He was elected to the British Academy in 1956 but later resigned in protest against his colleagues' treatment of the unmasked spy and art historian Anthony Blunt, who was pressured into resigning from the Academy in 1980.

Throughout his career A.J.P. Taylor has spoken out on international issues, and he now takes pride in having opposed the Hoare-Laval plan in 1935, the Munich conference in 1938, the Korean War, and the British government's attempts to resolve the Suez Crisis by force. He has campaigned for Labour party candidates, though he has become increasingly disillusioned with the party's policies, and was once asked to become a candidate for Parliament. During the late 1950's he was one of the leaders of the Campaign for Nuclear Disarmament, along with such prominent figures as Bertrand Russell, J.B. Priestley, and Michael Foot. In recent years, he has created some controversy by calling for the immediate withdrawal of British troops from Northern Ireland.

An interviewer for the London *Observer* (June 5, 1983) who visited A.J.P. Taylor at his modest Victorian home in London found him to be "very spry" for his age. Since 1976 Taylor has been married to the former Eva Haraszti, a Hungarian historian whom he met in Budapest. His first marriage, to Margaret Adams Taylor, in 1931, ended in divorce in 1951, and his second marriage, contracted in 1951, ended in divorce in 1974. By his first marriage, which he has described in *A Personal History* as "nine years of great happiness" followed by "a decade of intense, almost indescribable misery," Taylor has four children: Giles, Sebastian, Amelia, and Sophia. By his second wife he has two sons: Crispin and Daniel. His recreations include listening to chamber music and taking long walks in the country.

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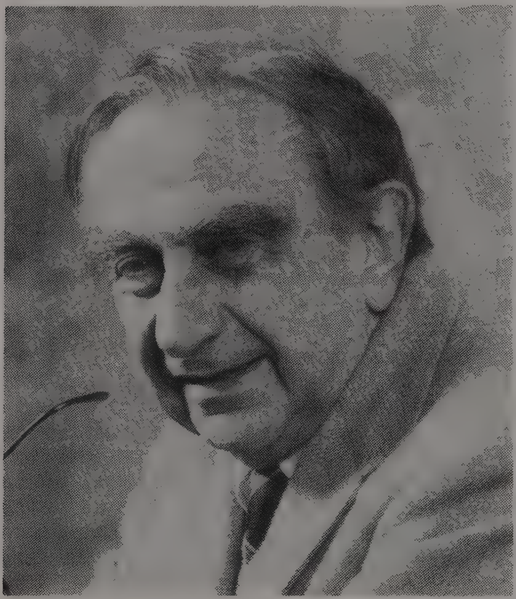

Teller, Edward

Jan. 15, 1908- Physicist. Address: b. Hoover Institution, Stanford, Calif. 94305; Lawrence Livermore National Laboratory, P.O. Box 808, L-O, Livermore, Calif. 94550.

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1954.

During the 1930's the Hungarian-born physicist Dr. Edward Teller made important contributions to quantum mechanics and physical chemistry and was among the advance guard of scientists who, just as World War II broke out in Europe, foresaw the vast possibilities of nuclear power. Recruited as a member of the famous Manhattan Project, which created the first atomic bomb, Teller eventually emerged as the foremost champion of a vastly more potent thermonuclear "superbomb" and was instrumental in the scientific development of the hydrogen bomb, first demonstrated in 1952, shortly before the Soviet Union exploded a similar device.

Since the 1950's Teller has wedded to his scientific career a tireless advocacy of a vigorous United States defense policy, urging development of advanced thermonuclear weapons, in view of what he regards as the Soviet Union's drive for world domination. His proposals have made him a highly controversial figure, and, at the time of the Vietnam conflict, radical demonstrators went so far as to brand him a "war criminal." More recently, Teller has gained President Ronald Reagan's interest in his proposals for the development of sophisticated new defensive weapons. The Nobel Prize-winning physicist I.I. Rabi has expressed the belief that Teller is "a danger to all that's important." But another laureate, Eugene P. Wigner, has compared Teller's mind with that of Albert Einstein and called him "one of the most thoughtful statesmen of science."

Edward Teller was born on January 15, 1908, in Budapest, Hungary, the son of Max Teller, a lawyer, and Ilona (Deutch) Teller. While Edward and his older sister, Emma, were growing up, the Tellers, a prosperous family of assimilated Jews, were adversely affected by rising anti-Semitism and the political upheavals generated by World War I, notably the short-lived regime headed by the Hungarian Communist Béla Kun. Edward Teller attended the small, private Mellinger School and the Minta Gymnasium in Budapest. After his precocious mathematical ability was noticed, he came under the tutorial wing of Leopold Klug, a professor of projective geometry at the University of Budapest. Graduating from the gymnasium in 1925, Teller attended the Karlsruhe Technische Hochschule in Germany from 1926-1928, acceding to his father's wish that he study a practical subject—chemical engineering. In later years Teller recalled: "In fact I cheated and studied chemistry *and* mathematics. My father got what he wanted and I did what I wanted on the side." By 1928, however, Teller had been decisively aroused by the birth of quantum mechanics, the field that had emerged from recent discoveries in both theoretical and experimental physics. Teller continued his studies at the University of Munich, and while there he lost his right foot in a streetcar accident. After recovering and learning to walk with an artificial foot, Teller entered the University of Leipzig, where he studied with Werner Heisenberg, one of the pioneers in quantum mechanics. He obtained his Ph.D. degree in theoretical physics in 1930.

While still a doctoral student, Teller had been engaged at the University of Leipzig as a research assistant. He became a research consultant at the University of Göttingen during the years 1931 to 1933. But when the Nazis gained power in Germany, Teller was quick to recognize the danger. "The hope of making an academic career in Germany for a Jew existed before Hitler came—and vanished the day he arrived," Teller told his biographers Stanley Blumberg and Gwinn Owens, authors of *Energy and Conflict: The Life and Times of Edward Teller* (Putnam's, 1976). "In day-to-day politics I still was hardly interested, except that I wanted to continue my work. It was obvious that I had to leave Germany."

Already recognized as a member of an elite fraternity of young physicists, in 1934 Teller obtained a Rockefeller Foundation fellowship and was thus able to spend a year at the University of Copenhagen, where Niels Bohr served as director of the Institute for Theoretical Physics. One of the founders of modern physics, Bohr had assembled a remarkable group of scientists intent on unraveling the mysteries of the atom. It was in Copenhagen that Teller met the Russian expatriate, George Gamow, and after a brief period during 1934–35 at the University of London, Teller accepted Gamow's invitation to join him as a professor of physics at George Washington University in Washington, D.C., where he remained from 1935 to 1941.

Teller's immigration to the United States closed out the first phase of his career. His academic work during his early postdoctoral years had been in quantum mechanics, especially in its application to physical chemistry. Teller's first paper, "Hydrogen Molecular Ion," helped to lay the foundation for the theory of the molecule that is still the most commonly accepted description. And of the approximately thirty scientific papers that Teller wrote with various collaborators during the period 1930 to 1936, Eugene P. Wigner, a fellow Hungarian who later won a Nobel Prize, wrote that "each has something interesting to say; only one of them did not stand the test of time." In his appreciation of Teller's career, published in 1969, Wigner appraised Teller's scientific work more generally, writing: "I have not met anyone with a more fertile imagination than Edward's. He is one of the theoretical physicists, nowadays rare, who are not captives of the beauty of the mathematical formalism, but whose attention is captured by the phenomena themselves. . . . Teller is interested not only in the basic laws of physics, that is, the limitations on the phenomena and objects that *could* exist, but also in finding the structure of those objects and the description of those phenomena that *do* exist."

At George Washington University, Teller engaged in a fruitful collaboration with Gamow that helped him to focus his interest upon nuclear physics. Of particular importance was their formulation of rules to be applied in classifying the ways in which a subatomic particle could escape the nucleus of an atom during radioactive decay. Those rules later became known as the Gamow-Teller selection rules for beta decay. Teller also cooperated with Gamow in the latter's efforts to conceive astrophysical phenomena in nuclear terms. In 1934, Gamow initiated an annual conference around questions of theoretical physics. At the fifth annual conference in January 1939, physicists became aware that the nucleus of an atom could be split, releasing energy as heat. By the end of the year, it was clear that the disintegration of a rare uranium isotope, U-235, could initiate a chain reaction, potentially of vast proportions.

The prospect that a weapon could be developed that would utilize nuclear fission was especially frightening since Europe was on the brink of World War II, and it was not long before physicists began to devote much of their attention to that end. Teller was recruited in 1941 to work on the Manhattan Project to develop the atomic bomb. First employed at Columbia University and then at the University of Chicago, Teller worked with Enrico Fermi who demonstrated the first self-sustaining nuclear chain reaction in 1941. During the summer of 1942, he joined the theoretical study group led by J. Robert Oppenheimer at University of California, Berkeley, that considered elementary problems of producing fission and fusion bombs. In 1943, he continued his association with Oppenheimer's group at the newly founded Los Alamos Laboratory in New Mexico.

Although some of the information pertaining to the Manhattan Project has remained classified, successively more informative histories and memoirs have appeared over the years, revealing significant data concerning one of the momentous undertakings of applied science in world history. For a number of reasons, Teller was not entirely happy with his position during the crucial phase of the bomb's actual construction at Los Alamos. Working initially under Hans Bethe, who directed the theoretical division, Teller later was put in charge of a group of his own. According to Bethe, Teller disliked the tight security and the relative lack of open discussion that had characterized earlier phases of the project. Among his important contributions were his calculations putting to rest fears that, given the power of an atomic blast, the oceans might literally catch fire and world conflagration could ensue.

Another source of difficulty for Teller at Los Alamos accrued from his interest in the fusion process made theoretically possible with heat from a fission explosion. This potential had first been discussed in 1940 by Enrico Fermi and Teller. Fusion, a new form of energy, could create a vastly more powerful bomb. Because the unforeseen complications in producing an atomic bomb multiplied, work on the fusion process was abandoned. "When Los Alamos was established as a separate entity from the Met Lab in Chicago," Teller explained to his biographers, "one of the arguments was that we would work on the fusion bomb as well as on the fission bomb. We actually didn't, and this was certainly something that I was unhappy about."

Teller's interest in developing a "superbomb" did not decline even after successful detonations of atomic weapons at Hiroshima and Nagasaki in August 1945 signaled an end to World War II. Lacking the support of Oppenheimer and other scientists, Teller left Los Alamos, accepting a professorship at the University of Chicago in 1946, where he taught and conducted research for three years. But in 1949 he returned to the New Mexico laboratory, assuming the title of assistant director. That same year, the Soviet Union exploded its first atomic bomb. Soon after, in early 1950, President Harry S. Truman called for the development of the hydrogen bomb.

According to a recently declassified account, written in 1954 by Hans Bethe, wartime Los Alamos director of the theoretical division, events surrounding the development of the hydrogen bomb were more complicated than had been believed. Teller's account has not yet been declassified. Bethe, as reported by *Science* (November 19, 1982), contended that, far from being ignored, work on the fusion type of weapon had continued apace in the immediate postwar period. Success was hampered, however, because Teller's early calculations on certain aspects of the bomb turned out to be faulty. Teller was blamed by Los Alamos scientists, wrote Bethe, "for leading the laboratory, and indeed the whole country, into an adventurous program on the basis of calculations which he himself must have known to have been very incomplete. . . . " Whereas previously it was often suggested that the fundamental objections to the hydrogen bomb were based on moral considerations, it now appeared that they were also concerned with technical aspects. By 1951, however, Teller, in concert with Stanislaw Ulam, had overcome a major problem by determining that X-rays could be used to ignite the bomb's thermonuclear fuel. Other proposals that Bethe criticized in 1954 as wrong remain classified and therefore their effectiveness cannot be discussed.

Leaving Los Alamos once more on completion of his theoretical work —and the successful detonation of the hydrogen bomb at Eniwetok in 1952— Teller returned briefly to the University of Chicago. His departure, according to Peter Danckwerts, writing in *New Scientist* (September 2, 1982), "gave him freedom to lobby politicians and Air Force generals in Washington about his project for starting a second 'Los Alamos' which, under his control, would pursue more vigorously the goal of United States invincibility." In the fall of 1952, the Atomic Energy Commission established the Lawrence Livermore Laboratory, associated with the Berkeley Radiation Laboratory at the University of California, for the purpose of conducting thermonuclear research, and Teller has been associated with it ever since.

Meanwhile, additional controversy about the hydrogen bomb question was provided by Teller's ambiguous testimony about J. Robert Oppenheimer, the wartime director of Los Alamos. Oppenheimer had come under scrutiny in 1954 because of an accusation of disloyalty made by a high ranking government official, William L. Borden. Called to the hearing before the Atomic Energy Commission's personnel security board, Teller testified that he believed Oppenheimer was a loyal American, but added, "I feel I would prefer to see the vital interests of this country in hands that I understand better and therefore trust more."

The most damaging testimony was given by wartime Los Alamos security officers who charged that Oppenheimer had given them a false story about an espionage attempt involving his former friend Haakon Chevalier. But when the board denied Oppenheimer's clearance, many scientists saw Teller's statement as crucial. The affair has become part of the history of the hydrogen bomb and of the Cold War era. Teller's testimony enraged several of his colleagues, partly because scientists had been constrained by security considerations from reporting technical complexities encountered with the hydrogen bomb which would have helped explain Oppenheimer's attitude toward it. Teller wrote in *Los Alamos Science* (1983) that he believes the hearing was the origin of a split in the scientific community that, by impeding weapons research, has damaged national security.

During the 1950's Teller was a leading advocate of an increased arms buildup to counter what he saw as the Soviet Union's expansionist goals. Although he believed that the atomic bomb should not have been dropped on Hiroshima without warning, he came to accept the idea of retaliatory defense, tried to counteract apocalyptic exaggerations about radioactive fallout, and supported civil defense measures. His books pertaining to these topics include *Our Nuclear Future* (Criterion, 1958, in collaboration with Albert Latter), *The Legacy of Hiroshima* (Doubleday, 1962, with Allen Brown), and *The Reluctant Revolutionary* (University of Missouri Press, 1964).

At the University of California in Berkeley, Teller was professor of physics from 1953 to 1960 and professor of physics-at-large from 1960 to 1970. He served the Lawrence Livermore Laboratory as associate director from 1954 to 1958 and from 1960 to 1975, and as its director from 1958 to 1960. Teller was a member of the general advisory committee of the Atomic Energy Commission from 1956 until 1958, and he served on many other boards and committees.

Teller's interest in the peaceful uses of nuclear energy was heightened by the energy crisis of the mid-1970's. His books devoted to that subject include *Energy: A Plan for Action* (1975), *Nuclear Energy in the Developing World* (1977), and *Energy from Heaven and Earth* (1979). Since 1975 Teller has been a senior research fellow at the

Hoover Institution on War, Revolution and Peace, at Stanford University in California. He remains associated with the Lawrence Livermore Laboratory as a consultant and is university professor emeritus at the University of California.

In Teller's view, the election of Ronald Reagan to the American Presidency in November 1980 was a "miracle" for Western civilization, and he has impressed President Reagan with his advocacy of more sophisticated defensive weapons. Teller has become an eager advocate of deterrence based on protective defense rather than retaliation, and endorsed the President's so-called "Star Wars" speech, delivered in March, 1983, asking for support of technical development of the means to "save lives rather than avenge them." The speech was said to embody some of Teller's proposals.

Among the many honors that Teller has received over the years are the Enrico Fermi award, conferred on him in 1962, and the National Medal of Science awarded him in 1982. The Technion Institute in Israel honored him with the Harvey Prize in 1975 and the Albert Einstein Award in 1977. Teller also holds many honorary degrees in fields as diverse as science, law, and humane letters. He was elected to the National Academy of Sciences in 1948 and to the American Academy of Arts and Sciences in 1954.

Edward Teller and his wife, the former Augusta Maria Harkanyi—called Mici—whom he married on February 26, 1934, have a son, Paul, and a daughter, Susan Wendy. He stands five feet nine inches tall and weighs 170 pounds. Describing an encounter with Teller, Michael Kernan wrote in the Washington *Post* (January 19, 1980): "The famous brows beetled, the melancholy gray eyes bored in, the doom-laden voice set out the words one by one, like great marble blocks." A chess player, Teller also enjoys hiking, swimming, ping-pong, and playing the piano.

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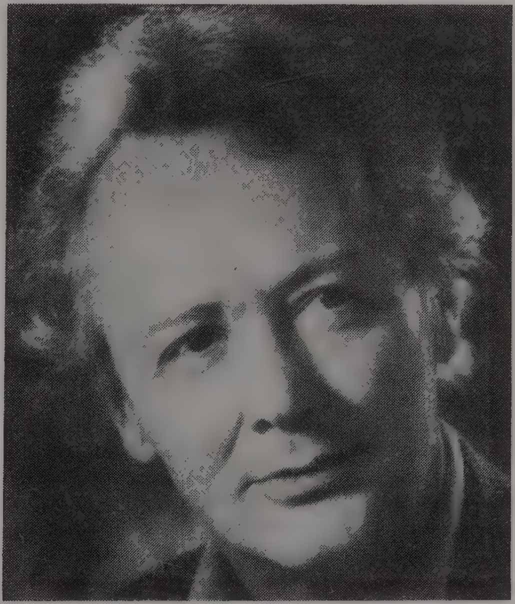
Tennstedt, Klaus

June 6, 1926– German conductor. Address: b. c/o Columbia Artists Management Inc., 165 W. 57th St., New York City, N.Y. 10019; c/o The London Philharmonic Orchestra, 53 Welbeck St., London, W.1, England



Although Klaus Tennstedt, the recently named principal conductor and music director of the London Philharmonic Orchestra, has been hailed by music critic Joseph Horowitz as "one of today's least replaceable conductors," most of his achievements were obscured by the iron curtain until 1971, when he fled East Germany for the West. Triumphant Canadian and American debuts in 1974 and widely acclaimed summer seasons at the Berkshire Music Festival in the mid-1970's brought Tennstedt belated international renown and made him the most talked-about and sought-after "new" conductor to appear on the American music scene in many years. Tennstedt's training and experience in East Germany were almost entirely operatic, but since his defection he has specialized in the German symphonic masterpieces. Perhaps best known as an interpreter of Bruckner and Mahler, he conducts "as one possessed," to quote Horowitz, and he fuses intelligence with passion in performances that are galvanized by their dramatic intensity. Not surprisingly, his involvement with the music is much admired by his musicians, who often join the audience in according him an ovation.

The son of a violinist, Klaus Tennstedt was born in Merseburg, Germany on June 6, 1926. He began taking piano lessons at the age of six and violin lessons a few years later. By the time he was sixteen, he had decided to make music his life's work, and he enrolled at the Leipzig Conservatory, where he studied piano, violin, and music theory. In 1948 the young violinist became concertmaster at the Municipal Theatre in Halle on the Saale. The position was an invaluable preparation for his subsequent career as a conductor, for, as he explained to Helena Matheopoulos in an interview for her book *Maestro: Encounters With Conductors of Today* (1983): "Good concertmasters must always have a good relationship with conductors. . . . So it was very interesting to work closely with all of them and watch their different ways of doing things and how they got results." The two conductors Tennstedt played under most often were Victor de Sabata, the great Italian opera maestro, and Carl Schuricht. It was Schuricht, one of the leading Bruckner conductors of his day, who instilled in Tennstedt a reverence for that composer, in whose music Tennstedt has claimed to find "the absolute truth."

Forced to "change music stands," as he put it, when an inoperable nerve disorder in a finger of his left hand made it impossible for him to play the violin, Tennstedt turned, in 1953, to coaching singers. His big break came shortly after that, when the scheduled conductor of *Der Günstling*, an opera by Rudolf Wagner-Régeny, became ill during rehearsals. Tennstedt, who had rehearsed the singers and therefore was familiar with the score, was the only available substitute. His first few minutes on the podium were "fairly chaotic," with the orchestra "rushing away" from him, he recalled to Helena Matheopoulos. "But I gradually slowed them down and within about ten minutes it all came together." His skill won him an appointment as the theatre's principal conductor.

Even if the severe shortage of conductors in postwar East Germany is taken into account, Tennstedt's rise was unusually swift. In 1958, at only thirty-two, he was named music director of the Dresden Opera, and four years later, he was appointed music director of the State Orchestra and Theatre at Schwerin. During the 1960's he also conducted all the major East German orchestras, including the Dresden Philharmonic, the Dresden Staatskapelle, the Leipzig Gewandhaus Orchestra, the Berlin Radio Symphony, and the Komische Oper of Berlin, and toured Czechoslovakia, the Soviet Union, and other Eastern-bloc countries, where he conducted dozens of local orchestras. But despite his numerous conducting engagements, Tennstedt felt stifled as an artist. As he explained to William Bender of *Time* magazine (March 7, 1977), "For any musician, travel was restricted, and there were so few possibilities for growth. Modern music from the West was off limits. East Germany has many composers, but very few good ones. Nor does it have many good orchestras."

Although garrulous about other subjects, Tennstedt is reluctant to discuss his life in East Germany. He is especially reticent about the way he came to leave his homeland. According to the most widely accepted account, a border official at the East Berlin airport accidentally stamped Tennstedt's passport "for indefinite return," providing the conductor and his wife with an unexpected but welcome exit visa to Sweden. Once he was safely in Stockholm, Tennstedt severed all connections to East Germany and applied for asylum. He remained in Sweden for a time, taking guest conducting engagements with the Stora Theatre in Göteborg and the Swedish Radio Symphony in Stockholm, and then, in 1972, accepted an offer to join the Kiel Opera in West Germany as its general music director, a post he held for four years. "I didn't think I could make it all over again at my age," he admitted to Annalyn Swan in an interview for *Newsweek* (February 1, 1982). "I was prepared to stay in Kiel forever."

During Tennstedt's tenure in Kiel, Walter Homburger, the managing director of the Toronto Symphony, happened to attend an orchestral performance and was so impressed by the conductor's interpretation of Bruckner's Symphony No. 7 that he asked him to come to Canada as a guest conductor with the Toronto Symphony. Tennstedt's North American debut, in an all-Beethoven program in May 1974, elicited raves from Canadian music critics, who marveled at his ability to make such warhorses as the Symphony No. 5 and the "Egmont" Overture sound astonishingly fresh. The highlight for John Kraglund, the Toronto *Globe and Mail*'s music critic, was the Violin Concerto in D, with Itzhak Perlman as soloist. "In any circumstances, Perlman's interpretation would have been an exceptionally good one," Kraglund wrote in his review of May 16, 1974. "With Tennstedt's accompaniment, it became one of the greatest heard here in many seasons. It was not only that all the orchestral parts fell precisely into place but that everything seemed a subtly fused extension of the solo part."

Bostonians were just as ecstatic when Tennstedt led the Boston Symphony Orchestra in two programs in December 1974. His revelatory reading of Bruckner's Symphony No. 8 "made local musical history." "The reviews read like love letters, critics falling over themselves to sort out the superlatives that could but tenuously describe the impact this 'unknown' conductor had made on them," Thor Eckert Jr. recalled several years later in the *Christian Science Monitor* (April 26, 1979), and Michael Steinberg, writing in the Boston *Globe*, described Tennstedt's extraordinary impact on the musicians as "the best thing to happen to the Boston Symphony in years."

For Tennstedt, too, it was the best thing to happen in years, for his debut engagement with the Boston Symphony led to performances with the orchestra at the Berkshire Music Festival in Tanglewood, Massachusetts. At his first appearances before its huge audiences in 1975, he won the hearts of music lovers and achieved overnight celebrity with his "exceptionally youthful," to use Donal Henahan's words, interpretations of Beethoven's Symphonies No. 6 and No. 8. When he returned the following summer to conduct Beethoven's Symphony No. 9 and Mahler's Symphony No. 1, the assembled listeners, remembering the previous season, cheered him even before the performances began. Their expectations were not cheated. Drawing on his experience as an opera conductor, Tennstedt treated Beethoven's Ninth Symphony as "a breathing, changing entity," according to an admiring reviewer in *High Fidelity* (November 1976). "He constantly shapes his phrases and allows his tempos to expand and quicken within an overall frame, so that at every point the music comes alive . . . ," the critic went on. "His grasp of structure is sure, and his sense of orchestral balance superior. He laid in the melodic lines and handled the modulations . . . with exceptional clarity." As for his reading of Mahler's "Titan" Symphony, Thor Eckert Jr. claimed that it "riveted from beginning to end," making even a seasoned listener like himself "hear the symphony anew."

By the summer of 1977, his third at Tanglewood, Tennstedt had attracted a considerable cult following. More than 35,000 people flocked to Tanglewood's "Beethoven weekend" to hear him conduct the "Prometheus" and "Fidelio" Overtures, the Piano Concerto No. 4, with Peter Serkin as soloist, the Second, Third, and Seventh Symphonies, the Triple Concerto, and the Violin Concerto. It was, in Thor Eckert Jr.'s opinion, an "uncommonly rewarding" weekend. "Tennstedt is something altogether special . . . ," he observed in the *Christian Science Monitor* (August 3, 1977). "He makes one think about the music, and especially makes one feel it intensely, personally. It is not so much Tennstedt as Beethoven who comes across—one is constantly aware of the composer making an effect, rather than merely an exhibition of conducting skill." Critics were especially beguiled by his intelligent and sensitive reading of the "Eroica" Symphony, which Lon Tuck of the Washington *Post* considered to be the surest test of a conductor's "interpretive acumen." On hearing Tennstedt perform the "Eroica" with the National Symphony in August 1982, Tuck could only comment that "there is not a finer Beethoven conductor than Tennstedt." The standing-room-only audience at the John F. Kennedy Center for the Performing Arts in Washington, D.C. was in accord, "almost hysterical," Tuck wrote, "with the kind of screaming ovation usually reserved for someone like Vladimir Horowitz."

For his first appearance with the New York Philharmonic, in February 1977, Tennstedt selected Beethoven's Violin Concerto, with Miriam Fried as the soloist, and Prokofiev's Symphony No. 5. His steely interpretation of the Prokofiev, which Bill Zakariasen of the New York *Daily News* rated as perhaps "its greatest performance ever," was well received, but it was his full-blooded reading of Bruckner's Symphony No. 8 ("Apocalyptic"), for which he was legendary, the following December that confirmed his reputation in the eyes of most New York critics. Conducting from memory, Tennstedt shaped the huge, eighty-minute composition "in a clear, convincing manner that displayed a firm command of the overall design and a keen insight into the minutest details of phrasing, tempo, and dynamics," as Robert Kimball noted in his review of the concert for the New York *Post* (December 30, 1977).

Although he is the product of a conservatory of music, Tennstedt never formally studied conducting. "Nobody can study conducting," he told William Littler, as quoted in the New York *Times* (February 20, 1977). One can learn "tricks," he said, one can learn "one-two-three-four," but the "very important things," such as how to develop a sound with the orchestra, how to let the orchestra "breathe," how to "bring out the line" in the music, and how to shape a phrase cannot be taught. Every conductor should have first-hand orchestral experience as a musician, Tennstedt went on. "You can build a sound when you understand how to get it."

Tennstedt's approach to conducting demonstrates his conviction that a conductor must use his "inner resources as a musician and a human being" in forming an interpretation of a work. "Everything must come from inside *you*," he explained to Helena Matheopoulos. While studying and assimitating the score in preparation for a performance, he seeks to identify with the composer, but at the time of performance, he deliberately draws back a little, believing that only by maintaining a "good balance" between "emotion and control," between "heart and intellect," can a performance be "good." According to *Newsweek* music critic Annalyn Swan, it is the "razor edge he constantly walks between the emotion and the intellect" that gives Tennstedt's performances their "extraordinary impact."

Tennstedt's commitment to the composer is perhaps most obvious in his approach to the Mahler symphonies. He came to Mahler "late, but very intensely" at the age of forty-three, but as he explained to Helena Matheopoulos, his tardy discovery has turned out to be a decided advantage in interpreting his works: "How could an immature man with no life-experience come to grips with a composer whose every mood and reaction is composed into his scores; a composer so infinitely many-sided . . . , so relentlessly 'honest' in his tireless search for the truth and whose range of extremes encompasses unbelievable ups and downs." Because of the complexity of the score, it takes Tennstedt longer than usual to gestate his conception of a Mahler symphony. "You must allow Mahler to seep through until you identify with him completely," he maintained, as quoted in *Maestro*. "You have to perform Mahler with all your heart and mind and soul. Other composers don't require this to the same extent. Sometimes you get away with only partial identification. But this would never work with Mahler. You have to believe in him 100 percent."

When Tennstedt led the London Philharmonic Orchestra in a performance of Mahler's Symphony No. 1 in September 1977, his empathy with the composer was evident to every listener. He was, as the music critic of the London *Times* remarked, "completely under [Mahler's] skin, sharing his hypersensitive, even neurotically highly strung reactions." His "superb" reading of Mahler's Symphony No. 9, with the New York Philharmonic in February 1982, inspired the New York *Times*'s John Rockwell to pronounce that in an "era of fine Mahler conductors," Tennstedt "may well be the finest."

Rockwell's opinion was reinforced by the prizes awarded Tennstedt's recordings of all the Mahler symphonies with the London Philharmonic for EMI/Angel Records, with whom he has an exclusive contract. Among them are the 1981 *Diapason* magazine award, for the Symphony No. 3, the 1981 International Gustav Mahler Award, for the Symphony No. 5, and the 1980 *Stereo Review* Award, for the Symphony No. 9. Tennstedt's discography also includes the complete Schumann symphonies, which he recorded with the Berlin Philharmonic at the request of Herbert von Karajan, the orchestra's music director. Tennstedt is the only conductor, other than von Karajan, who regularly records with the Berlin Philharmonic.

By the late 1970's Tennstedt was one of the busiest conductors in the world. His schedule was crowded with guest engagements with the Philadelphia Orchestra, the Chicago Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the Pittsburgh Symphony, and the National Arts Centre Orchestra of Ottawa, among others, and he was for three seasons the principal guest conductor of the Minnesota Orchestra. In Europe he has appeared with the London Symphony Orchestra, the Berlin Philharmonic, the Zürich Tonhalle Orchestra, the Concertgebouw in Amsterdam, and the Royal Danish Orchestra. A regular guest conductor of the London Philharmonic since his stunning debut performance in 1977, he was named its principal guest conductor in 1980. When Tennstedt's three-year contract as music director of the North German Radio Orchestra ended, he was free to accept the London Philharmonic's offer to succeed Sir Georg Solti as principal conductor and music director in 1983.

Many music critics, among them Harold Schonberg of the New York *Times*, compare Tennstedt to Solti, not only in appearance, but in deportment. According to Kenneth Goode, a double bass player with the London Philharmonic, Tennstedt embodies the "best qualities" of the orchestra's two previous music directors: Solti's "vitality" and Bernard Haitink's "more relaxed phrasing and feeling for line." John Rockwell draws a parallel between Tennstedt and the late Otto Klemperer, the "preeminent guardian of the classic German symphonic tradition," although unlike Klemperer and other great German conductors, Tennstedt is neither a composer nor a close associate of contemporary composers. Although he has "sympathy" for some modern music, he is, by his own admission, "no avant-gardist." "At least for traditional instruments, I believe that everything has already been composed," he told John Rockwell in an interview for a New York *Times* (April 5, 1981) profile. Interpreting Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Haydn, Strauss, and his personal favorites—Mahler, Bruckner, and Mozart, who is, in his view, "perhaps the only genius we have ever had"—provides Tennstedt with "a thousand possibilities" for creative expression.

Expressiveness and excitement are the hallmarks of any Tennstedt performance. His manner on the podium is, to say the least, idiosyncratic. Perched precariously on his toes, he bends and sways from side to side and flaps his arms "like an agitated crane," to use Annalyn Swan's words. Disregarding the amusement engendered by his gyrations, Tennstedt has argued, as quoted in *Maestro:* "It is human beings who are making music. The fact that a violinist's movements are different from those of an oboist is important; for the public should be able to observe the interplay of sound and motion. I express something with my movements—whether they are visually pleasing to the public doesn't bother me in the least—which draws a certain response from the orchestra. And what I express and the way they respond to it become one and the same thing. It's vital that the public should see this union between conductor and orchestra—otherwise, it's death."

Tall and lanky, with unruly gray hair and a ruddy complexion, Klaus Tennstedt has been described by John Rockwell as "an affable, almost childlike man, full of nervous, eager earnestness and a sometimes undisguised pleasure in his own success." His "normal" work routine is a hectic round of international performances, recording dates, and rehearsals distinguished by their unorthodox give-and-take atmosphere. When he is not rehearsing or performing, he is usually studying scores—often in bed. To unwind, he sails, plays tennis, pilots his small Cessna plane, or stargazes. He and his wife, Inge, a former singer, have a grown son. The Tennstedts have homes on the Baltic seacoast and in the Canadian Rockies, where the conductor indulges his latest passion: hot air ballooning.

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Thomas, D(onald) M(ichael)

Jan. 27, 1935- Novelist; poet; translator. Address: b. c/o The Viking Press, 40 West 23rd St., New York City, N.Y. 10010; h. 10 Greyfriars Ave., Hereford, England

The American publication of the novel *The White Hotel* in 1981 brought unexpected celebrity to its British author, D.M. Thomas, a poet and translator of Russian poetry whose previous two novels drew little attention on either side of the Atlantic. In his novels as in his poetry, Thomas is concerned with the subjects of sex and death, and in *The White Hotel* he attempted a diagnosis of our brutal epoch through one individual's obsession with both, putting together, as he has explained, "the mass hysteria of the Holocaust and personal hysterias." The result was an original, powerful work of haunting

D.M. Thomas

symbolism and wildly erotic imagery, considered too pornographic and too violent by a few critics but enjoying a mass success rare for a literary novel. "Thomas may be the first writer who has been able to translate the poet's world (with all its chaotic, shadowy, and fugitive elements)," Martin Amis wrote in the *Atlantic Monthly* (April 1983), "to the more accessible arena of the novel."

Don Thomas, as he is known in private life, dislikes his "stilted and formal" literary name, adopted to avoid confusion with a British contemporary, another Donald Thomas, who was first to be published. Thomas' forefathers were for generations tin miners in Cornwall. When many of the mines closed after World War I, his father, Harold Redvers Thomas, went to the United States to look for work, in 1919. Four years later Harold returned to Cornwall briefly to marry Thomas' mother, Amy. Harold and Amy Thomas were married on Easter Saturday 1923, and on the evening of the same day they sailed for America. Thomas' older sister, Lois, was born in California, where Harold Thomas worked as a plasterer at the Twentieth Century-Fox motion picture studios. After the family returned to Cornwall, Donald Michael Thomas was born there, in the coastal village of Carnkie on January 27, 1935.

Thomas has described his parents as "intelligent but unlettered" and as "very keen musicians, good amateur singers," who would bring friends in for musicales. "We never had any books in the house," he recalled in an interview with Curt Suplee of the Washington *Post* (January 27, 1982), "but there was never any sense of deprivation." The family was "kind of like the Cornish Waltons," a "bit Lawrencian" in "the warmth, the feeling of bodily intimacy without the polite repressions you can get in the middle class."

Lois Thomas married an Australian under pressure from her parents. When she had trouble adjusting to married life, the Thomases immigrated to Australia to lend her on-the-spot support. It was a "crucial experience" for the then fourteen-year-old Don Thomas, as he recounted to Curt Suplee: "I reached puberty at sea. I discovered the Southern Cross at the same time that I discovered the existence of sex—vicariously through the ship's library. For the next two years I battled with this discovery. I didn't meet any girls, but it came out in poetry. I wrote these stories, fantasies, even then! I wrote one about taking Princess Margaret to the movies and fondling her in the back row. Unfortunately my sister found it, and shamed me at the dinner table by reading it aloud. Chuckles. I rushed to my bedroom in extreme embarrassment, and my sister came after me." Holding out a book on English gardens, she admonished him to "write like *this*, not like that."

While his sister's advice fell on deaf ears, her very presence, Thomas confessed to Suplee, was influential in the development of his attraction to the female anima as a literary theme. "There was a familial eroticism probably due to my beloved sister in that period. She was a very attractive twenty-five-year-old and she was the only woman around. Nothing every happened, but I'm sure that I conceived romantic or sexual fantasies about her." To this day, when he is writing a poem he is "very conscious of the muse directly, a feminine psyche brooding over" him, and the male figures in his novels "tend to be unpredictable and unpleasant, whereas the female figures are much more wholesome." That is the "intuitive" side of his personality at work. When teaching or writing expository prose, he switches, he said, to "the male side."

During his two years in Australia, Thomas saw the original (1949) film version of Henry de Vere Stacpoole's novel *The Blue Lagoon*, in which a shipwrecked boy and girl grow to sexual awareness, love, and parenthood together on a desert island. While he found the movie in general "very trashy," as he told Suplee, it contained a "magic" instant for him, the reading from John Donne's "Good Morrow" of lines he still knows by heart: "I wonder by my troth what thou and I did till we loved/Were we not weaned till then, but sucked/ On country pleasures . . . " With that weaving together of "passion and poetry," he began "to make some glimmer of sense of sex," of "what the wet dreams and the Southern Cross" were "reaching for."

After returning to England and completing secondary school, Thomas did two years of compulsory National Service. Assigned to an Army intelligence section concerned with producing translators of Russian, he scored miserably in the final exam, but the experience sparked his interest in Russian literature, especially as it expresses the Slavic variety of *Weltschmerz* ("world pain"), and gave him sufficient linguistic grounding to work (with dictionary in hand) at the translation of Russian poetry.

At New College, Oxford University, Thomas received his B.A. degree with first class honors in 1958 and his M.A. degree three years later. He was a grammar school English teacher in Teignmouth, Devonshire from 1960 until 1964, when he joined the faculty of Hereford College of Education in Hereford, England as a lecturer in English. In 1966 he became a senior lecturer at Hereford. Although he had been trying his hand at poetry for years, he did not become a poet, in his view, until he was twenty-four. The inspiration for what he still considers his first true poem, one that he suddenly felt compelled to write, was the sight of a young woman, an accident victim, lying injured in the street, with a red coat thrown over her. Much of his early poetry was on science-fiction themes, and his first published poems appeared in avant-garde sci-fi magazines.

The first book to contain a representative sampling of Thomas' poetry was *Modern Poets II* (Penguin, 1968), which also included poems by Peter Redgrave and D.M. Black. His first solo collection was *Two Voices* (1968), published by Cape Goliard, London, and Grossman/Viking Press, New York. The volume opened with several long science-fiction poems, followed by such shorter verse as "The Head-Rape," in the horror genre, and "Wolfbane," in which a lover surmises the lycanthrope in his sex partner not by any of the usual signs ("merged brows/haired palms") but by the way her mind "under him/turned away/loping/into snowy/darkness." The crown of the collection was the vividly detailed "Requiem for Aberfan," inspired by the mine disaster that wiped out a generation of school children in the Welsh village of Aberfan in 1966. In the final section of that work the poet stands in the village cemetery, where the school is "eternally in session."

The title poem in Thomas' second collection, *Logan Stone* (Cape Goliard and Grossman/Viking, 1971), refers to a finely balanced granite boulder on the cliffs near Land's End in Cornwall. Among the other poems in the collection were "Penwith," an allusion to the most westerly outcrop of Cornwall, on which numerous ancient stone monuments are scattered, and "Meditation on Lines from the Methodist Hymnal," which drew on the legend that Joseph of Arimathea was a tin trader and on one of his voyages brought the boy Jesus to Cornwall. Writing of *Logan Stone* in the *New Yorker* (December 14, 1981), John Updike observed that the poems "show a powerful, even brutal, combinative thrust, intersplicing textures and texts and achieving a jagged effect," and that "the marked, not unorthodox religious streak" in Thomas' imagination "seems to date from a strong dose of chapel, among men who would be 'lost without the cross.'"

The first part of *Love and Other Deaths* (Paul Elek Ltd., 1975) contained poems "of death and loss," including "Reticent," in which the poet echoes his dead parents' fondness for understatement ("going away for a few minutes"), and "Dream," in which he imagines his father, back from the grave for the big Easter tea party, unable to drive to a proferred assignation with his (the poet's) paramour because "fourteen years of death/makes driving strange & dangerous" and because "humble as always reticent/he didn't want to seem pushing." The second part of the book comprised three erotic sequences, including "The Book of Changes," based on the *I Ching*. Thomas' translation from the Russian of poems by Anna Akhmatova (with whom, characteristically, he fell in love through her poetry) was published as *Requiem and Poem Without a Hero* (Elek, 1976).

The title poem of *The Honeymoon Voyage* (Secker & Warburg, 1978) was based on the voyage of Thomas' father and mother to the United States in 1923. The other poems in the collection ranged from "Under Carn Brea," an allusion to the granite hill in West Cornwall overlooking the village in which Thomas was born, to "A Cornish Graveyard at Keweenaw," about a Cornish immigrant mining community in northern Michigan. Reviewing *The Honeymoon Voyage* in the London *Times Literary Supplement* of June 30, 1978, Peter Scupham summed up the message and tone of the title poem: "From our homes we make voyages into death and pain . . . through a dragging erotic sea, and the verse slips and sways toward its unconcluded ends." Speaking more generally, Scupham saw Thomas as a poet feeling his way "into the disturbing otherness of worlds where ancestral voices speak . . . while he holds seance." His concern is with "the exchange of dreams," and his work "has the richness conferred by a temperament impatient of division and boundary."

In the preface to his *Selected Poems* (Viking, 1983), Thomas observed that "the preference for some kind of narrative basis" was already apparent in his earliest poems. "I suppose I might have foreseen (though in fact I did not) that one day I would want to write . . . poetry in the form of prose fiction." The first novel to which he set his hand, while still teaching at Hereford, was *Birthstone*. He was midway through that novel when the idea for *The Flute Player* came to him and the Gollancz Pan/Picador fantasy-novel contest gave him, a deadline to work toward. Putting *Birthstone* aside, he wrote *The Flute Player* in four months. It won the contest and was published in 1979, by Gollancz in England and E.P. Dutton in the United States.

The Flute Player is a political and sexual fantasy based, according to the author's reckoning, "about 50 percent" on the lives of the writers Boris Pasternak, Marina Tsvetaeva, Osip Mandelstam, and, above all, Anna Akhmatova, all of whom suffered under the Stalinist regime in the Soviet Union. Set in an unnamed city (similar to Leningrad) against a background of revolutions, pogroms, purges, thaws, and plagues, it is a chronicle of the heroic endurance of a generation of artists, musicians, and poets in a totalitarian state. The title character is Elena, a young musician of preternatural beauty and goodness who suffers through several marriages as well as the vagaries of an oppressive society, befriending and succoring a stream of other persecuted artists. The story of Elena's oscillating fortunes is told with a forthright sexuality mixed, in John Updike's words, with "a fine historical feel for the nightmare moments of modern history, a dreamlike fluidity and quickness in the telling reinforced by frequent descriptions of characters' dreams, and an unusual and exalting concern with paradise and with healing."

As soon as the manuscript of *The Flute Player* left his hands, Thomas concentrated on finishing *Birthstone*, which was published in the United States by Viking Press later in 1979. The heroine and narrator of *Birthstone* is Jo, a young Cornish woman with a split personality who moves constantly, exasperatingly between past and present, dream and reality, in her fruitless quest for a solid sense of identity. "Thomas weaves a tale full of symbolic and lyrical poetry . . . ," Seán Wyse Jackson wrote in the *New Statesman* (March 21, 1980), "leaving room for a weft of wry humour and a woof of humanity to adorn the fantasy. Speech and description, particularly of Cornwall, that oddest of English counties, are handled in a clear and fluent style."

When Hereford College of Education closed down in 1978, Thomas had the choice, as he told Curt Suplee in the Washington *Post* interview, of "trying to make a go of writing full time or finding another job." Because "there weren't any other jobs that were suitable," he decided "to take the risk." With the security of a full year's severance pay in his possession, he went back to Oxford, ostensibly to work for an advanced degree but actually to work on what would become *The White Hotel*. His original idea was to write a novella in the style of Sigmund Freud, whose case studies he had read with great admiration, considering them "literary acts of sex . . . love affairs with the patients." Then he happened to read Anatoli Kuznetsov's *Babi Yar*, an account of the Nazi slaughter of 100,000 Ukrainians, mostly Jews, near Kiev during World War II, and hit on the idea of joining together, "as a metaphor does in poetry," those "two very important psychic events—the Freudian explosion at the beginning of the century and the Holocaust."

The White Hotel is an intricate web—of prose and poetry, fact and fantasy, the real and surreal—spanning "the landscape of hysteria" as personified in the life of Lisa Erdman, a half-Jewish Ukrainian opera singer who becomes a patient of Dr. Freud in order to cure herself of obsessive morbidity combined with libidinous fantasies, which she sees as taking place in a white hotel. The hotel is a polar symbol, apparently representing, on the personal level, innocence and lusty life (but with a prevision of death) and, on the historical level, Europe before the world wars. The symbol at the opposite pole, representing death and the horrors of the twentieth century, is the massacre at Babi Yar, where Lisa ends up among the slaughtered. In the novel's dreamlike finale, she and the other victims of the Holocaust are transported to an afterlife (set in the Palestine of the British Mandate), where they are healed. "I tend to use these cataclysms in society as metaphors for individual fates . . . ," Thomas has explained. "All of us end up in holocausts as individuals. It maybe won't be a Nazi machine gun, but the death is the same. And we all stay at the White Hotel."

When *The White Hotel* was published in England by Gollancz in January 1981, some British reviewers dismissed it as a pastiche of pornography and violence, and others, perhaps stunned by its virtuosity, treated it cautiously; it sold only a few hundred copies. The British attitude toward the book warmed following its spectacular reception in the United States in the following months, when it became a staple on the New York *Times* best-seller list, sold 100,000 Viking Press hardcover copies, brought $200,000 from Pocket Books for the paperback rights and $500,000 from producer Keith Barish for the film rights. American reviewers hailed the novel as a masterpiece, towering "over virtually every other English-language work of fiction in the last two years," and acclaimed Thomas "*the* literary novelist of the season." Amanda Vaill, who edited the book at Viking, said that she came away from her initial reading of it feeling as if she "had been run over by a truck," so overwhelming was the impact of "such enormous authority and imagination." "Lisa's dream of love and death is more than an exercise in clairvoyance," wrote Edith Milton in *New York* (March 16, 1981). "It is an apocalyptic vision of the eternal destruction and resurrection of the human spirit. And Freud's interpretation of it is the rational man's battle to make some sense of the senseless equilibrium between chaos and survival."

In the wake of *The White Hotel's* success, Thomas was invited to lecture at American University in Washington, D.C. in January 1981. To coincide with his visit to the United States, Pocket Books ran off 1,000,000 copies of *The White Hotel* in five paperback editions, each with a different lurid cover, and it prepared a $150,000 promotional campaign, including a busy round of talk-show interviews and book signings. Abashed to find himself a "media monster," and afraid that his life might "become one big hype," Thomas fled back to Cornwall after one week, leaving behind a note apologizing to his students at American University, in front of whom he had felt himself perceived "perhaps mistakenly, . . . not [as] a teacher or a human being, but a 'successful author.'"

Although Thomas acknowledged his debt to Sigmund Freud and Anatoli Kuznetsov on the copyright page of *The White Hotel*, some critics took him to task for borrowing too generously from the writings of the two, and especially for using, in the novel's climax, part of the testimony of Dina Pronicheva, the sole survivor of Babi Yar, almost word for word as given in Kuznetsov's book. Similarly, some critics faulted Thomas for depending too heavily on two previous translations in *The Bronze Horseman* (Viking, 1982), his translation of selected poetry of Alexander Pushkin. The controversy was renewed later in 1982, when Viking published his fourth novel, *Ararat,* which incorporates Pushkin's unfinished tale "Egyptian Nights." A convoluted, quasi-Nabokovian meditation on literary improvisation, the internal and external exile of the poet in the Soviet Union, and the extermination of the Armenians by the Turks in 1915, *Ararat* is also laced with the quirky sex, black humor, and graphic depictions of twentieth-century brutality that helped make *The White Hotel* a best-seller.

Donald Michael Thomas is stocky, with bushy eyebrows, an unruly crop of gray hair, a broken front tooth, and a soft, musical voice with a slight Cornish burr. According to interviewers, he has an "odd smile," a "rare small laugh," and an air of "elfin mischief," "bardic indifference," and "donnish disdain," and he "tends a constant conflagration" of Dunhill cigarettes. He is fond of quoting William Butler Yeats to the effect that there are only two subjects worthy of discourse among intelligent persons: sex and the dead. "Besides sex and death," he has said, "I am interested in Russian literature, music, most sport, and my Celtic homeland, Cornwall." He prefers lowbrow entertainment, such as "nightclubs and strip shows" and noonday television soap operas. On his desk in the study of his red-brick semi-detached home in Hereford are the works of Freud, William Blake, and the Russian poets. He shares the house with his ex-wife Maureen, by whom he has two college-age children, Caitlin and Sean. Two miles down the road his second ex-wife, Denise, who is still his "girlfriend," lives with their small son, Ross. "It's unorthodox," he has said of the ménages, "but it's simply the way that life has turned out." Ex-wife Maureen told a reporter for *People* (June 29, 1981): "I don't think he should have married. He is warm but remote. I give in to the situation because he is a special person." Thomas can write "only when the mood takes" him, and when it does, writing "absorbs [him] totally."

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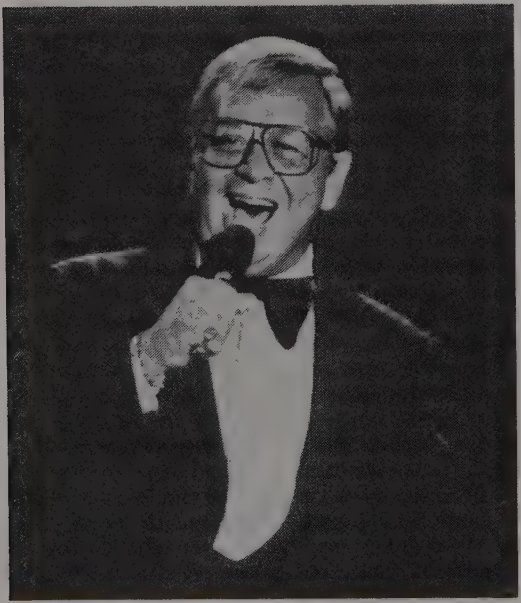

Tormé, Mel

Sept. 13, 1925- Singer; songwriter. Address: b. c/o Dale Sheets & Associates, Suite 206, 3518 Cahuenga Blvd. W., Los Angeles, Calif. 90068

After a half-century career as a professional singer, Mel Tormé, that most musicianly of pop and jazz vocalists, is performing better than ever. Tormé produces purer tones than he had as a big-band crooner of the swing era, displays an unsurpassed elegance of phrasing, and delivers his numbers with a laidback improvisational technique that invests melodies with harmonic intervals rarely heard in popular song. "When Mel sings," his old friend the drummer Buddy Rich once observed, "it's like having another horn in the band."

Tormé commands a repertoire of some 5,000 songs, ranging from Jerome Kern and Oscar Hammerstein 2d's "The Folks Who Live on the Hill" and Richard Rodgers and Lorenz Hart's "Mountain Greenery" through Johnny Mercer's "Something's Gotta Give" to works by Paul Williams, Eric Carmen, and Tormé himself. An arranger as well as a composer, he has written some 250 songs, including "Born to be Blue," "California Suite" (for symphony orchestra), and the holiday standard "The Christmas Song." In many of his club and concert appearances he accompanies himself on the piano or baritone ukulele, and he was in demand as a drummer as well as a singer early in his career. Outside of music, the diversely talented Tormé has many screen credits, as an actor, and television credits, as an actor, writer, producer, and host. A gifted writer as well as a musician, he has written two books, one a novel and the other an account of his experiences with Judy Garland.

Melvin Howard Tormé was born in Chicago, Illinois on September 13, 1925. His sister, Myrna, his only sibling, was born four years later. The parents were Russian-Jewish immigrants whose name had been mistakenly changed from Torma to Torme by an immigration agent. Tormé added the accent to his own name when he was in high school. His father, William Torme, was an enterprising retail merchant, the owner of a drygoods store and a butter-and-eggs business conducted in his Model A Ford. His mother, Sarah (Sopkin) Torme, better known as Betty, demonstrated sheet music at a F. W. Woolworth store and taught Mel the new songs as they came out. Tormé told Whitney Balliett when the latter was profiling him for the *New Yorker* (March 16, 1981) that he also learned from the radio, which he "was addicted to," and "from Alberta, a 300-pound woman who practically raised" him. "She played superb barrel house piano, and on weekends she was in an all-girl band at the Savoy, right near us in Chicago."

After the Sabbath dinner at his grandparents' apartment on Friday evenings, the Torme family would sit out front on the stoop and sing for the neighbors, as Tormé recalled in an interview for *TV Guide* (July 10, 1971). "My grandfather would sometimes sing in Hebrew. There were uncles playing their ukuleles and we'd sing 'Oh, How I Miss You Tonight' and 'Till We Meet Again'—the old songs. I'd sing harmony." Following a tonsillectomy, a small second-growth of tonsil gave his voice its fuzzy, sensual purr.

At his parents' instigation, Tormé began his professional career at four, singing on Monday nights with the Coon-Sanders band at the Blackhawk Restaurant in Chicago for fifteen dollars a session. By six, he was working in child vaudeville units in theatres in and around Chicago, and he was one of the busiest child actors on network radio from 1933 until 1941, when his voice changed. He played juvenile roles in such soap operas as *The Romance of Helen Trent,* such adventure series as *Jack Armstrong, the All-American Boy,* and such other shows emanating from Chicago as Arch Oboler's suspense series *Lights Out.*

What Tormé has described in retrospect as his "unfortunate precociousness" and "cockiness" was resented by some of his schoolmates, who took cruel advantage of his diminutive stature and his then scrawny physique. "There was no money for a professional kids' school, so I went to Shakespeare Grammar," he recounted in the *New Yorker* interview with Whitney Balliett. "I got beaten up regularly." On one occasion three bullies jumped him and forced him to eat tobacco—"which is the reason [he has] never smoked." His lot improved at Hyde Park High School on Chicago's South Side, where he played drums in a band that included, on piano, another future show-business prodigy, Steve Allen. The two have remained friends ever since, and Allen has said he "honestly" believes that "American music would be vastly improved if the other singers in the business sat down and took lessons from Tormé."

At fifteen, Tormé auditioned with the Harry James band, singing a song of his own composition, "Lament for Love," and playing a drum solo. He failed to get the job, chiefly because James wanted to avoid the hassle of adding a tutor to his entourage, a requirement for a performer under eighteen. The audition was not a total waste of time, however: James recorded "Lament for Love," and the single became a juke-box hit. It was also recorded by the Les Brown and Sonny Dunham bands, and Lanny Ross sang it on the radio show *Your Hit Parade* several weeks running.

In August 1942 Tormé moved to California to become rhythm singer and vocal arranger with the Chico Marx band, and his parents joined him there the following year. The Chico Marx band broke up after eleven months, giving its final performance at the Golden Gate Theatre in San Francisco in July 1943. An RKO executive looking for singers to cast in *Higher and Higher* (1943) was in the farewell audience and signed Tormé for a part in the film, in which Frank Sinatra and Jack Haley also had roles. Tormé's screen credits in the years immediately following were *Pardon My Rhythm* (Universal, 1944), *Let's Go Steady* (Columbia, 1945), *Good News* (MGM, 1947), and *Words and Music* (MGM, 1948).

In *Pardon My Rhythm* and *Let's Go Steady* Tormé was backed up by the Mel-Tones, a vocal group out of Los Angeles City College known as the School Kids until they joined forces with him. In the three years that Mel Tormé and the Mel-Tones were together they recorded on the Decca label. After a short hitch in the United States Army, Tormé signed with Albert Marx's Musicraft Records, in 1946, recorded some vocals with Artie Shaw, and, in his words, "sat in on drums all over the place," including the bands of Artie Shaw, Stan Kenton, and Tommy Dorsey, among others.

Woody Herman and Les Brown persuaded the high-powered personal manager Carlos Gastel to take Tormé on. Under Gastel's management, Tormé, after fulfilling engagements in several clubs on the West Coast, went East to play that most respected of show-business venues, the Copacabana, in 1947. He arrived in New York City on a wave of "bobby-socks" adulation generated in large measure by the New York radio disc jockey Fred Robbins, who dubbed him "the Velvet Fog," to Tormé's everlasting discomfiture.

"Twenty-one and full of ants," as he has described himself in retrospect, Tormé thought he was going "to kill those people" at the Copa. Instead, he was "greeted with ennui," and he stuck out the engagement mostly for the sake of "the kids" who "would pile in for the last show on Saturday." "It was all wrong," he was quoted as saying by John Lissner in *American Way* (April 1982). "Here I was singing high-class stuff like Harold Arlen's 'Ill Wind' in this manufactured falsetto sound, in a style that was really anathema to me. The reviews were terrible. Dorothy Kilgallen said I was 'an egotistical little amateur.' Then and there I decided to get out from under the smothering confines of the Velvet Fog and find my way back musically." In that decision he was encouraged by Carlos Gastel, who saw in him the essence of the artistry that would not take its proper shape for many years and told him, "You will never be the mass star you want to be, Torment [Gastel's nickname for him], but there is a vast minority of people out there who will always appreciate your work."

In what he refers to as "that hurtful time" in his career, Tormé fled to England, where he found an audience that would remain intensely loyal. Back in the United States in the 1950's, "after the Velvet

Fog thing ended," Tormé went through what he calls "a jazz-singing phase," performing and recording with Gerry Mulligan, Art Pepper, and others. Tormé "wanted to be a jazz-oriented singer," as he told Whitney Balliett in the *New Yorker* interview, even though he did not and still does not know exactly "what a jazz singer is, since all good popular singers are jazz-influenced." "It took some running to do it."

In 1951 Mel Tormé and Peggy Lee filled in for the vacationing Perry Como on the thrice-weekly, fifteen minute CBS television show *TV's Top Tunes*. Impressed, the network gave him his first starring spot on television, a day-time half-hour talk show that lasted until 1958. For his performance in *The Comedian*, a CBS *Playhouse 90* drama starring Mickey Rooney, Tormé was nominated for an Emmy for best supporting actor in 1957. On the big screen, he had "heavy" roles in the gangster movies *Girls Town* and *The Big Operator* (MGM, 1959) and another non-singing part in *The Private Lives of Adam and Eve* (Universal, 1960), a crude mixture of contemporary soap opera and mildly risqué costume farce. Tormé never became the matinee idol he aspired to be. Jonathan Schwartz in *Show* (February 1962) appraised Tormé's acting abilities as "questionable" but quoted Tormé as saying, "The films were lousy, but I'm damn good in them. When some agent suggests me for a part, he can pull out *Girls Town* and run it off to prove I'm a delicious actor."

Around 1960 Tormé began moving out of the small jazz clubs into the big Las Vegas rooms and hotel showcases. During the years that he was confining himself to the jazz end of the musical spectrum he recorded on the Capitol, Coral, and Bethlehem labels. Later he signed with Atlantic and Columbia. "The Christmas Song" ("Chestnuts roasting on an open fire . . . "), written by Tormé and lyricist Robert Wells, became Nat King Cole's all-time biggest hit. But Tormé himself only broke into the Top 40 once, with "Comin' Home, Baby," which entered Billboard's Hot 100 chart on November 3, 1962 and remained there for eleven weeks, reaching thirty-sixth place. "I can't deny that I would have been pleased to have a best seller," John Lissner quoted him as saying in *American Way*, "but if you're constantly working to good rooms and good crowds, records are only frosting on the cake. Yet my managers kept bugging me for the big hit, and to satisfy them, when rock erupted in the mid-1960's, I recorded some of the worst dreck you can imagine—to no avail."

From September 1963 through March 1964 Tormé was special musical material writer and adviser for the *Judy Garland Show*, a Sunday evening musical variety program on the CBS network. Despite his sympathy and affection for the emotionally unstrung Miss Garland, the experience was a hair-raising one, chronicled by him in *The Other Side of the Rainbow: With Judy Garland on the Dawn Patrol* (Morrow, 1970). Some critics considered the book an unseemly obituary, appearing as it did so soon after Miss Garland's death. Andrew Sarris, however, in his assessment for the New York *Times Book Review* (October 11, 1970), described it as "a knowledgeable and lucid tribute to its subject." Sarris wrote, "By confronting Judy Garland in her most monstrous moments and still being moved enough by the little girl behind the mythic persona to let bygones be bygones, Tormé affirms the size of her talent more convincingly than any mindless claque ever could." A three-record album taken from tapes of the *Judy Garland Show* revealed Tormé's fine hand in the jazz-like arrangements of such up-tempo songs as "Hey, Look Me Over" and "Chicago," in which Miss Garland soared and swung beyond her usual reach.

Tormé's experience as an arranger dated back to his days with the Mel-Tones, when he wrote every note of every part for the five voices. Twenty years later, when playing concerts or clubs with the Duke Ellington, Si Zintner, and Woody Herman bands, he learned how to write big-band arrangements, with some coaching from Shorty Rogers and Marty Paich (whose handiwork contributed to the striking improvement in his recordings in the late 1950's and early 1960's). His first experience singing big-band arrangements written entirely by him was with the Herman band in the Tropicana Lounge in Las Vegas in August 1966.

For television in 1966, Tormé wrote scripts including roles for himself for the NBC adventure series *Run For Your Life* and the Western series *The Virginian*. He later developed the *Run for Your Life* script into the novel *Wynner* (Stein & Day, 1978), the story of the rise and fall of a big-band singer turned movie star. Revealing the seamy side of show business and Hollywood, the novel had an initial printing of 50,000 copies. In 1970 Tormé was executive producer of the CBS television special *The Singers*, and during the summer of 1971 he hosted the ABC nostalgic documentary series *It Was a Very Good Year*. Each program in the weekly half-hour series covered a given year in the twentieth century through old film clips, other memorabilia, and interviews and songs by Tormé.

One of Tormé's most successful recordings commercially was the 1970 single "Games People Play." In the mid-1970's, when he "hit fifty, something happened" that Tormé doesn't "quite understand yet," something that caused his voice to improve. Overcoming the murkiness in his vocal equipment, he began singing from his diaphragm and extended his range to a full two octaves. "When I was the Velvet Fog, everything was head tones . . . ," he told Whitney Balliett of the *New Yorker*. "Now it all comes from down here, and when I go from my low register to my highest, I'm not singing falsetto. Those are pure tones." At the same time, his popularity surged, probably because his professional longevity had given the public a chance to catch up with his sophisticated style. Also, the jazz renaissance, especially among young people looking for an alternative to rock 'n' roll ("not a substitute, an alternative, because they'll never turn away from rock completely, and they shouldn't; it's their music") didn't hurt.

From his home base in Las Vegas, Tormé journeyed to Buddy's Place in Manhattan in September 1975 for an engagement in which he was accompanied by Buddy Rich and his big band, and in the years immediately following he returned to New York City to give some half-dozen concerts with other jazz musicians. He gave a stunning performance at the Newport Jazz Festival in 1978, and in 1979 he performed with symphony orchestras in Pittsburgh, San Francisco, Fort Worth, Minneapolis, and other cities. The following year his engagements included a sold-out concert in Hollywood Bowl and three concerts at Carnegie Hall with three successive sets of guests: Carmen McRae and Gerry Mulligan and his big band; George Shearing, Bill Evans, Ruby Braff, and a string ensemble; and Anita O'Day, Zoot Sims, and Woody Herman and his Thundering Herd. After performing at the New York Jazz Festival, he toured European festivals in the summer of 1981. He worked with George Shearing at Marty's supper club in Manhattan during November 1981, and he returned to Marty's several times over the following year.

The album *Mel Tormé and Friends* was recorded at Marty's, for the Finesse label. Of the forty-three LP's he has made, Tormé has "burned thirty-seven." He told Phil Pepe of the New York Daily News (January 11, 1983) that he was "really proud" of "only the last six or seven" LP's, including *Together Again—For the First Time* (with Buddy Rich), *A New Album*, and *Live at the Maisonette*. He dismissed the acclaimed work he did with Marty Paich in the 1950's and early 1960's by saying, "The music on those records is fantastic, but the singing wasn't so good."

In the summer of 1982 Tormé toured nationally with Gerry Mulligan and George Shearing. The album *An Evening with George Shearing and Mel Tormé* (1982) brought Tormé a Grammy award. In "Twelve Days of Tormé and Friends," a series of concerts presented in the Orrie de Nooyer Auditorium in Hackensack, New Jersey over four weekends in January 1983, Tormé performed with a succession of pop and jazz luminaries, including Les Brown and the Band of Renown, Helen Forrest, Sylvia Syms, Carmen Cavallaro, Charlie Byrd, Barney Kessel, and George Shearing. The series gave him the opportunity to demonstrate the full range of his talents, as singer, instrumentalist, and all-round showman. After the last concert, Stephen Holden of the New York *Times* (February 2, 1983) described how Tormé broke up the pat meters of "Blue Moon" and opened the song "like a flower." "'Blue Moon' was one of many such small revelations. . . . Repeatedly Mr. Tormé demonstrated an almost superhuman range and tonal control . . . without any apparent strain. [His] rhythmic instincts, combined with rare literary insight, also give Mr. Tormé's readings of pop songs an unusual narrative lucidity [and] the clarity of exquisite vignettes in which every accent and inflection has been carefully measured."

Mel Tormé is short (five feet seven inches) and heavyset, with thinning sandy hair, a plump face, a soft smile, twinkling eyes, and a voice as smooth and strong in speech as in song. Waging constant battle with what he calls his "waistline problem," he is usually on some diet or other, and he limits his drinking to "a polite glass of wine." Years on a psychiatrist's couch helped him get rid of what he came to see was a "chip on [his] shoulder," costing him friends and fans. The old, "defensive" Tormé is hard to imagine, so convivial is the singer today. A witty, nonstop conversationalist and a good mimic, he relishes nothing more than bantering with friends and the members of his trio or regaling audiences with funny stories or observations.

Tormé, who lives in Beverly Hills, has been married three times: to Candy Toxton, an actress, from 1949 to 1955; to Arlene Miles, a former model, from 1956 to 1966; and to Janette Scott, a British actress, from 1966 to 1977. All three marriages ended in divorce. Tormé has five children, aged ten to thirty, and he shares custody of the two youngest with their mother, his third wife. Financially pressed in the wake of his last divorce, he sold the large collection of antique guns he had accumulated over the years. The nostalgia collectibles still in his possession range from old movie posters to parts from World War I fighter planes. The singer is himself a licensed pilot, and he has written articles on aviation for various magazines. He is also a model train and model airplane buff and a motorcyclist. Tormé thinks that healthier sleeping habits may have contributed to the improvement of his voice: in the past he sometimes got as few as two hours sleep a night, but now he regularly gets seven and a half. His all-time favorites among other musicians and singers range from Frederick Delius to Pattie Andrews of the Andrews Sisters, Harry Mills of the Mills Brothers, and the 1930's-vintage Count Basie. Although his sets, like his renditions of a song, are never static, he often ends his performances with a scat version of Gershwin's "Lady, Be Good," as a tribute to Ella Fitzgerald.

References: Christian Sci Mon p18 Ag 12 '81 por; N Y Daily News p41 Ja 11 '83 pors; New York 8:74+ S 22 '75 por; New Yorker 57:49+ Mr 16 '81 por; Newsweek 99:73+ Mr 22 '82 por; People 10:83+ Ag 28 '78 pors; Show 2:4 F '62 por; Time 81:68 Mr 1 '63 por; TV Guide 19:14+ Jl 10 '71 por; Washington Post B p1+ My 31 '78 pors

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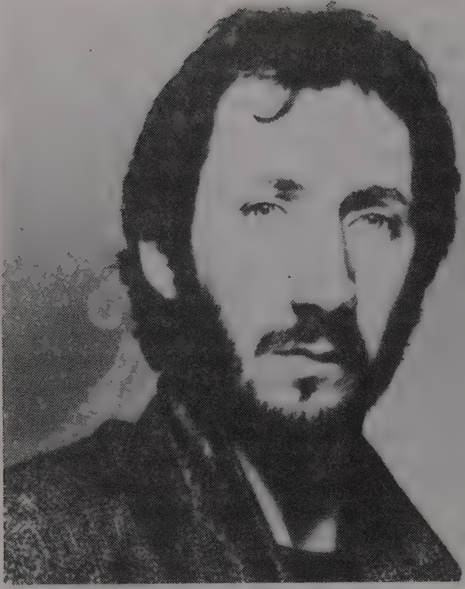
Townshend, Peter

May 19, 1945– British musician; recording artist. Address: b. c/o Warner Brothers Records, 3 E. 54th St., New York City, N.Y. 10022

If punk rock has an uncle, his name is Uncle Pete—Peter Townshend, rock 'n' roll's most erudite performer. Townshend is the brooding resident genius of the Who, the British archetypal hard-rock super-group of which he is the lead gui-



Peter Townshend

tarist, chief songwriter, spiritual dynamo, and articulate spokesman. With Roger Daltrey and John Entwhistle, Townshend founded the Who two decades ago, when the "Mod" youth rebellion was taking place in England. The Who exploded on the Mod scene as the loudest, rowdiest, most spectacularly theatrical band in popular music. With its stylized violence, the group became an emotional outlet—albeit a wittily self-deprecating one—for angry and frustrated young people, and Townshend's songs, most notably "My Generation," became Mod anthems. The Who's reputation as rock's most original ensemble spread to the American counterculture in the late 1960's when they took part in the Monterey and Woodstock festivals. With the success of Townshend's *Tommy*, the first rock "opera," the Who invaded the American heartland, where their influence continues unabated. Their recent bestsellers include the group's LP *It's Hard* (1982) and the collection of Townshend solo demos *Scoop* (1983).

Peter Dennis Blandford Townshend was born in Chiswick Hospital in West London, England on May 19, 1945, the son of Clifford Townshend, a saxophone player, and Betty (Dennis) Townshend, a singer. (His younger brothers, Paul and Simon, were born, respectively, twelve and fifteen years later.) Under her maiden name, Mrs. Townshend toured with a dance band, the Sydney Torch Orchestra. During World War II Cliff Townshend played with the Royal Air Force Dance Orchestra, which in peacetime became the Squadronaires, a popular dance band of the late 1940's and the 1950's. Mr. and Mrs. Townshend are now the proprietors of an antique shop in London. Musical tradition in the Townshend family goes back at least three generations, to Horace Townshend, Pete's paternal grandfather, who was a member of the Jack Shepherd Concert Revue.

Townshend grew up in Ealing, West London and spent summers with his parents in Clacton, Essex, or at Butlin's on the Isle of Man, where the Squadronaires were in residence. It was on the Isle of Man that he first became fascinated by rock 'n' roll, when he saw, repeatedly, Bill Haley and the Comets, the 1950's American rock group, in the motion picture *Rock Around the Clock*. He grew up introverted and sensitive, especially self-conscious about the size of his nose. His feelings of inferiority were a blessing in disguise, adding compensatory fuel to his musical ambition.

The first guitar Townshend experimented with was the homemade instrument of a chum. On the Christmas following his twelfth birthday his grandmother bought him his own guitar, a cheap model with wire strings. Later, he obtained a better, used guitar from his parents' shop. Taught the fundamentals of reading and writing music by his father and encouraged by his mother, he virtually locked himself in his room for two years, practising on the guitar while his peers were going about normal adolescent socializing. From the guitar he temporarily moved to the banjo, and it was on the latter instrument that he did his first ensemble playing, when he was fourteen and a student at the Acton County Grammar School in West London.

The ensemble in which Townshend began his career was an amateur combo formed by John Entwhistle, a trumpet-playing classmate. The group's repertoire consisted mainly of borrowings from the then popular easy-listening traditional jazz of Acker Bilk and Kenny Ball, English skiffle, and, from across the Atlantic, Dixieland, the twang of Duane Eddy, the country rock of Eddie Cochran, and the Memphis sound of Steve Cropper. Inspired by Eddy's electric bass guitar, Entwhistle moved from horns to bass. Townshend, identifying more with Cochran and especially Cropper (whose fills, licks, and sound effects he imitated), also moved to guitar.

After graduating from Acton County Grammar School, Entwhistle went to work as an income tax collector with British Inland Revenue. Townshend, interested in art as well as music and not yet sure where his future lay, matriculated at the Ealing Art School to study graphic design, and he took part-time work as a butcher's boy and milkman. In retrospect, it is evident that the mundane curriculum of the school was less important in the long run for Townshend than the lunchtime interludes. The latter included lectures by leftist social critics and pop, impressionistic, and "auto-destructive" artists and the playing of recordings by John Lee Hooker and other black American rhythm and blues musicians. When he was sixteen Townshend left home and moved into a flat in Ealing with some fellow students so that he could "play records right through the night if [he] wanted to" and smoke marijuana with impunity.

Meanwhile, Roger Daltrey had been at Acton County Grammar School in the class ahead of Entwhistle and Townshend. A short, tough, pretty-faced, Napoleonically defiant "Teddy boy" from the working-class London suburb of Shepherd's Bush, incorrigibly in trouble with school authorities, Daltrey "loved rock 'n' roll because they hated it." Teaching himself guitar, trombone, and trumpet, he organized a band called the Detours shortly before he was expelled from school for accumulated infractions of the rules, and he worked at establishing the band while earning his living in an Acton sheet-metal factory. Recruited by Daltrey chiefly because he had an amplifier, Entwhistle became the Detours' bass guitarist, and he brought in Townshend—who dropped out of art school at the end of his third year—as rhythm guitarist. Douglas Sanden came in on drums and Colin Dawson on vocals. Before long, Townshend moved from rhythm to lead guitar—although his forte was, and remains, rhythm—and Daltrey replaced Dawson as vocalist.

Under the management of Bob Druce, the Detours began their career doing low-paying gigs in West London, South London, and Putney after their daytime jobs. Supporting name bands from all over the United Kingdom, including the Rolling Stones, they built up their own local following. It was from the Stones' Keith Richards that Townshend picked up his characteristic histrionic windmill arm motion.

The members of the Detours were able to quit their daytime jobs when, in late 1963, they finally found a financial backer in Helmut Gordon, the Shepherd's Bush doorknob manufacturer. Shortly after Gordon replaced Bob Druce as manager of the group, two other events made a major impact on the Detours. The first was the transitory media exposure gained by another group called the Detours, requiring the Daltrey-led ensemble, which was popular locally but little-known nationally, to look for a new name; to Gordon's dismay, they chose the Who, at the suggestion of Richard Barnes, a friend Townshend had met at art school (who would later write *The Who: Maximum R & B*). The second was the arrival of Peter Meaden, a hip, fast-talking publicist who had played a minor role in launching the Rolling Stones and was looking for another group "on the wild side" to promote on his own. Brought in by Gordon as co-manager in 1964, Meaden introduced the Who to the "Mod" scene, with which he was intimate. The dandyish Modernists represented the cool aspect of the urban youth rebellion of the time, a largely middle and working class phenomenon, on the obverse side of which were the scruffy, beer-swigging "skinheads" known as Rockers, many of whom formed motorcycle gangs that would battle motor scooter-riding Mods on the beaches of Southend and Brighton on weekends.

Frequenting the Mod nightclubs in London's Soho district with Meaden, Townshend took to the Mod life-style more than any other member of the Who. That style was a combination of "speed" and insouciance. On the surface was an obsession with clothes, the smallest details of which were significant cult signals that were noted all the way down the Mod hierarchy, from the high-echelon, sartorially splendid "faces" to the street "tickets" in numbered tee-shirts. Less superficially, the Mod ways included intricacies of dancing, walking, and just standing around. The Mod dances, notably the "block" and the "bang," had chemical significance, expressing the effect on consciousness of the pills the Mods consumed, most of which were such amphetamines as "Purple Hearts" (Drynamil).

At Meaden's instigation, the Who changed their name to a Modish one, the High Numbers. Under that cognomen they gained a Mod following at the Scene Club off Wardour Street in Soho and released their first record, a commercially unsuccessful Fontana single comprised of "I'm the Face" and "Zoot Suit," relyricizings by Meaden of music borrowed from others. After they cut that disc, Doug Sanden was replaced on the drums by that late demon of percussion Keith Moon, popularly known as "Moon the Buffoon" and "Moon the Loon," notorious for his trashing of restaurants, airplane interiors, and hotels, a wave of destruction that would cost him a career total of £200,000 in damages. With Moon's arrival, the musical components of the Who were in place. The group's evolution was completed when two new managers, the young filmmakers Kit Lambert and Chris Stamp, bought Gordon and Meaden out.

Under Lambert, the Svengali, and Stamp, the money man, the group reverted to the name the Who, and it moved up in venue, to the 100 Club and the Marquee on Wardour Street. Lambert, a master at image-building and pop-marketing, had a new logo designed for the group with an arrow coming out of the last letter of their name, like the medical symbol for male, followed by the words "Maximum R & B." Lambert saturated London with posters bearing the logo, barraged the media, and organized the Who's Mod claque into the 100 Faces, an army of young people ready to mobilize what Lambert called "WOMP" (Word of Mouth Publicity) and fill up any Who booking on short notice.

Lambert tutored the members of the Who in everything from media hype to jet-set etiquette, and he took special interest in Moon and, above all, Townshend. The son of the composer and arranger Constant Lambert, he contributed enormously to Townshend's musical education, introducing him to the harmonics of Henry Purcell, Archangelo Corelli, William Walton, and Darius Milhaud. Without that introduction, Townshend would not have begun to use suspended baroque chords in his compositions. "It did a lot to create that churchy feeling," Townshend acknowledges, "and had a lot to do with the way I play." At least as important were the state-of-the-art tape decks Lambert bought for Townshend. It was with that electronic equipment that Townshend began to spend much of his time composing, amusing himself by inventing "ditties" (his word) and then over-dubbing and multitracking them.

Thanks to Lambert and Stamp, the Who became the first rock group to carry their own movie studio-style lighting rig. Their light show (ultimately, and still, engineered by John Wolff) enhanced a stage act in which Daltrey, throwing his singer's microphone around his head like a lariat to draw attention to the carefully tailored lines of his newest jacket, vied for attention with the constantly moving Townshend. The latter added spectacular leaps to his "birdman" arm swing and experimented with electronic sound effects, fiddling with volume and tone controls unexpectedly in mid-song and creating screeching feedback by ramming the amplifier with his twelve-string Rickenbacker. Aiming the guitar at the audience as if it were a machine gun, he for the most part relied for guitar breaks on chord sequences rather than individual notes. Matching Townshend's natural rhythmic ability, Moon was a frenzied one-man percussion section, contributing to melody as well as laying down the beat as he rolled over cymbals, snare, and tomtoms in a style influenced by the Beach Boys and juggled his sticks Gene Krupa-fashion. John Entwhistle, the only member of the group remaining relatively immobile, kept his tone controls at treble, turning the bass into a lead instrument with a fast, fluid line that filled the gaps and gave order to the overall chaos. In the early days, the act often ended with Townshend and Moon destroying their equipment, an orgy of violence that resulted in financial problems but gave the group an unusual trademark that helped establish their identity.

The American expatriate record producer Shel Talmy got the Who a contract with Decca Records in the United States and with Brunswick, Decca's label in the United Kingdom. With the help of WOMP and heavy airplay on Radio Caroline, Radio London, and other pirate stations then operating off the British coast, the single "I Can't Explain," released in January 1965, climbed to number eight on the charts. "Anyway, Anyhow, Anywhere" reached number ten the following June and became the signature song of *Ready Steady Go*, then the most popular television show among young people in the United Kingdom and the only TV program the Mods consistently watched. Incorporated into the Who's act, it remained the act's finale for many years. It was the title track of the group's first album, released in December 1965, an LP that included the Mod anthem "The Kids Are Alright," among seven other Townshend compositions. Released as a single in the United States, "The Kids Are Alright" broke well in Detroit, a locality ahead of the rest of the country in its response to the Who, as if in appreciation of the Who's admiring emulation of the Motown sound.

The Who's Mod phase climaxed with Townshend's "My Generation," which was not, as commonly supposed and as seemingly suggested in the line, "Hope I die before I grow old," directed against older people so much as against upperclass snobs. As Townshend recounted in his *Rolling Stone* (December 7, 1971) article, its inspiration was his anger at the disdain shown him by "these titled people in their Rolls Royces" in shops in Belgravia, London's Embassy Row, where he was then living. Back in his apartment playing around with his tape decks, he did a talking blues "off the top of [his] head," stuttering, "Why don't you all f-f-fade away?/ Don't try to dig what we all say." Released as a single in the fall of 1965, "My Generation" sold 300,000 copies, reached number two on the British charts, and became, in Townshend's facetious words, "the hymn, the patriotic song they sing at Who football matches."

Following the release of the LP *My Generation* in December 1965, the Who was torn by two rifts. One was temporary: Roger Daltrey, who had been running the group with irascible autocracy (and whose nose Townshend broke in one confrontation), left at the request of the other members but returned after several days with the understanding that the group would in the future operate more democratically. The other was permanent: disagreement between Kit Lambert and Shel Talmy led to the acrimonious departure of the latter and the beginning of protracted litigation.

Townshend's "Substitute" (1966), a spoof of the Rolling Stones' "Nineteenth Nervous Breakdown," paradoxically pointing up the artificiality behind much supposedly wild rock, was number two in the U.K. as a single before joining "Circles" on the Who's first extended-play disc, *Ready Steady*. With the ending of the Who's Mod period, the group's music became more gentle (if that word can be applied to so loud and cacophanous a sound), and Townshend turned his hand from generational polemics to whimsical and compassionate character sketches and narratives, most of them along taboo lines. Among the earliest of the character studies were "I'm a Boy," about a transvestite, "Pictures of Lily," one of Townshend's own favorites, about masturbation, and "Happy Jack," about a simple-minded beach bum. "Happy Jack" was the first Who recording to enter the American charts, albeit with moderate heft, in the spring of 1967. A tour of the United States enhanced the song's impact and upped the American sales of the LP *Happy Jack*, which included "A Quick One," a series of songs, or "mini-opera," about a woman, her tardy lover, and an interim partner.

Returning to the United States in June 1967, the Who electrified the mass countercultural gathering at the Monterey (California) Pop Festival. The enthusiasm generated at Monterey guaranteed the hit status of their single "I Can See for Miles" and their LP *The Who Sell Out* (1967). Townshend considered "I Can See For Miles" "the first real production masterpiece in the Who/Lambert coalition." In an article he wrote for *Rolling Stone* (December 7, 1971) he explained that he composed the humorous songs on *The Who Sell Out* "to take away some of the seriousness which seems to hang around the band, which isn't really there."

The flop singles "Dogs" (1968) and "Magic Bus" (1968) seemed to indicate that Townshend's mind was elsewhere. It was. On the flight home from Monterey, he had taken a nearly lethal dose of the powerful hallucinogen STP, an experience that prompted him to stop using psychedelic drugs and to seek spiritual guidance. He found that guidance in Meher Baba, the Indian "perfect spiritual master," a teacher of quietude to whom he was introduced by his old friend Mike McInnerney, an artist who has designed many of the Who's record jackets. On meeting Townshend, Baba, who was vowed to silence, wrote on a slate, "Don't worry. Be happy," a simple admonition but one that changed Townshend and his approach to music profoundly.

After meeting Baba, Townshend founded a Meher Baba meditation center in London and began work on his masterpiece, *Tommy*, a twenty-four-song allegorical oratorio about the spiritual journey of one Tommy Walker, a boy who sees his stepfather kill his natural father as his mother looks on in horror. Told by mother and stepfather that he "didn't hear it," "didn't see it," and "won't say nothing to no one about it," he is traumatized deaf, dumb, and blind. Growing up, he undergoes a series of ordeals—bullying by a cousin, molestation by an uncle, treatment with LSD—to each of which his response is a silent wail: "See me, feel me, touch me, heal me." By compensatory sense of touch, he translates vibrations into internal music, develops a rich interior life, and becomes a champion pinball player. ("Pinball Wizard," a hit single from *Tommy*, is regarded by Townshend as the work's best song.) After he is miraculously cured of his affliction, thousands hail him as a faith-healing messiah, the leader of a quasi-religious fascist state. When he preaches salvation through playing pinball with eyes blindfolded, mouths gagged, and ears plugged, however, his followers reject him and he retreats, wounded, back into solipsism.

Released in 1969 in two versions, the LP *Tommy* sold more than 10,000,000 copies. The group performed *Tommy* (without attempting to act out the story) internationally for almost two years before appreciative audiences in opera houses as well as rock palaces, and it was adapted by others to ballet and numerous theatre pieces. It was not transformed from oratorio into veritable opera, however, until the bold, outrageously imaginative filmmaker Ken Russell, financially backed by Robert Stigwood, translated it to the screen, with Roger Daltrey in the title role and soundtrack music by the Who. Writing in *Newsweek* (March 24, 1975), Charles Michener called the motion picture *Tommy* (Columbia, 1975) "a phantasmagorical nightmare."

Townshend's spiritual transition was more directly and succinctly signaled in his autobiographical song "The Seeker" (1969). With "Baba O'Riley," the first cut on the widely lauded LP *Who's Next* (1971), he reestablished his bond with the youth culture with the refrain, "It's only a teen-age wasteland—we're all wasted." "Magic Bus" stood out on the noteworthy performance album *Live at Leeds* (1970). *Meaty, Beaty, Big and Bouncy* (1971) was a definitive collection of Who singles. *Odds and Sods* (1974), as its title suggests, consisted of old, previously unreleased material. The bleak songs on *The Who by Numbers* (1975)—generally regarded as sub-standard Who—were thematically linked by Townshend's growing disillusionment and his concern with aging. The retrospective double album *The Story of the Who* (1976) was followed by *Who Are You* (1978), which, with its heavy use of synthesizer, indicated the trend of the Who toward studio work and away from live transmission. *Who Came First* (1972), was a Meher Baba-influenced solo Townshend album, and *Rough Mix* (1977) was a joint Townshend/Ronnie Lane LP. Ronnie Lane is a fellow follower of Meher Baba who died in 1969.

From its original conception, Townshend's *Quadrophenia* was, unlike *Tommy*, a true rock opera, its seventeen songs tightly linked thematically as well as rhythmically and carrying a well-defined plot. That plot concerns Jimmy, a double schizophrenic representing both the Who and their Mod fans of the mid-1960's. "I thought that's the way people are," Townshend explained to Hubert Saal of *Newsweek* (November 12, 1973), "split four ways: one part tough—that's Roger; one romantic, they can take a thousand LSD trips and cry their eyes out at 'Love Story'—that's John; third, insecure, devil-may-care—that's Keith; and finally me, the part of Jimmy that verges on spiritual desperation." Although Townshend never wrote more brilliantly and the Who never played more dazzlingly or versatilely (Townshend in this instance on violin), the double album *Quadrophenia* (1973) sold poorly, and the opera fared as ill in live performance. Against all expectations, Polydor Records put up the money for a screen version, starring Phil Daniels and directed and co-written by Franc Roddam. Although the Who dominated the soundtrack (which Polydor released as an LP), reviewers observed that the film *Quadrophenia* (World Northal, 1979) was not simply a rock concert in narrative guise but an important, realistic, entertaining evocation of adolescent rites of passage in England circa 1963.

Two tragedies marked the Who's career in the late 1970's. The first was Keith Moon's death from an overdose of drugs and alcohol in 1978. The second was the death of eleven young people in a stampede for unreserved seats at a Who concert in Riverfront Coliseum in Cincinnati, Ohio in 1979. Townshend's heavy drinking following those events is alluded to apologetically in "Empty Glass," the title track of a 1980 solo album dedicated to his wife and children. Townshend considers it "a miracle" that he was saved from chemical "self-destruction" by neuro-electric therapy administered by the Scottish surgeon Dr. Meg Peterson. In ten days, the therapy turned around two years of cocaine, heroin, and alcohol abuse.

The first Who album with Moon's replacement on the drums, Kenny Jones, was *Face Dances* (1981), an LP that lacked the old Who luster and the wonted power of Townshend's chords except for such tracks as "You Better You Bet," a robust, old-fashioned rocker, and "Don't Let Go the Coat," an allusion to the Mod cult, which was then enjoying a nostalgic revival among a new generation of British youth. The emotional funk—abetted by drugs and alcohol—into which Townshend had temporarily fallen was evident in his brutal, confessional, sing-speak solo LP *All the Best Cowboys Have Chinese Eyes*, released early in 1982. Equally evident later that year was the return of his passion and power in *It's Hard*, regarded by many as the best Who LP since *Quadrophenia*. Veteran Who fans enjoyed the rekindling of the group's acoustic and electric fire in the album's first cut, a pretty, playful song about a young whore ("Just a girl/Just a girl"), but the most significant tracks were political statements, mature affirmations of the responsibility that comes with rock stardom and mass adulation. The clearest such statements were "Cooks County," with its line, "People are suffering/I'll say it again and again," and the nuclear-arms protests "Why Did I Fall For That?" and "I've Known No War." Following a "farewell" American tour at the end of 1982, the Who were planning possible tours of Australia and Japan.

Peter Townshend and Karen Astley, the daughter of the composer Edwin Astley, were married in 1966. They have two daughters, Emma and Aminta. In addition to his home in a suburb of London, Townshend owns a country place on the Thames in Oxfordshire. He does much of his meditating by the river, which he says has a tranquilizing effect on him and inspires him in his song writing. Outside of music, he has published some children's books, mostly verse, under his own imprint. That imprint, subsumed by Faber & Faber in the summer of 1983, is being enlarged, according to Townshend, into an "arena in which people shout." Among the prospective publications are books on drug abuse therapy and "poems from the welfare line."

Townshend, an unathletic person except when on stage, is a gaunt six-footer with haunted eyes, stooped shoulders, hearing severely impaired by his years in the midst of high decibels, and finger nails gnawed to the nub. Roger Daltrey describes him as "one of the most mucked-up persons" he knows but hopes "he never sorts himself out because then he'll stop being creative." After seeing himself in the documentary *The Kids Are Alright*, a Who fans' film compiled by Jeff Stein, a young American, Townshend said, "I've seen a cynical, bitter prat up there talking. I'm not bitter anymore."

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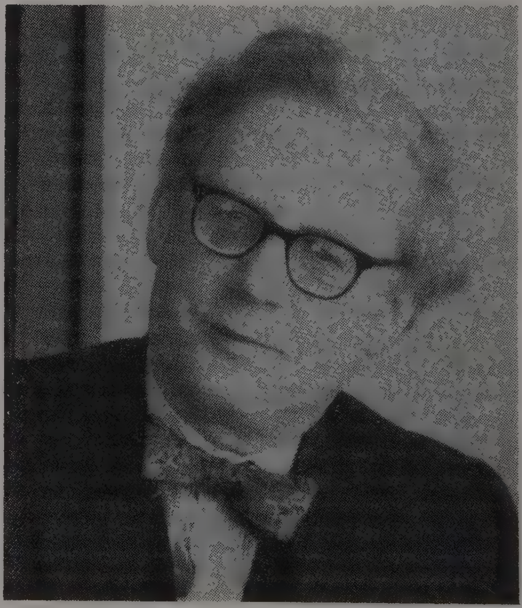
Trevor-Roper, H(ugh) R(edwald)

Jan. 15, 1914– Historian; author; university professor. Address: The Master's Lodge, Peterhouse College, Cambridge, England



More than most British academic historians, H.R. Trevor-Roper, who since 1979 has held the title of Baron Dacre of Glanton, has often found himself embroiled in controversy during his long career. A scholar with remarkably wide historical range, Trevor-Roper was Regius Professor of Modern History at Oxford University from 1957 until he was appointed Master of Peterhouse College, Cambridge University, in 1980. Although his academic specialty is Elizabethan England, he first gained internation attention in 1947 with the publication of *The Last Days of Hitler*, a journalistic account that he had prepared while working for British intelligence during World War II.

Because of his proclivity for the controversial, Trevor-Roper has occasionally come under fire from his colleagues, most recently in the spring of 1983, after some sixty volumes of diaries, allegedly by Hitler, that he at first had certified as genuine were proved forgeries. But few will deny that Trevor-Roper is a man with extraordinary insight into historical cause and effect, and that he richly merits the epithet "the sleuth of Oxford."

Hugh Redwald Trevor-Roper, the elder son of Dr. Bertie William Edward Trevor-Roper and Kathleen (Davison) Trevor-Roper, was born in Glanton, Northumberland, England, on January 15, 1914. His younger brother, Patrick Dacre Trevor-Roper is an ophthalmic surgeon. Taught to read at four, H.R. Trevor-Roper "read far too much too early," as he told Charles Monaghan of *Book World* (February 2, 1969). Among other authors, he devoured the works of Charles Dickens and Sir

Walter Scott before he was old enough to appreciate them, and he later read a great deal of history, including books by George M. Trevelyan and William H. Prescott.

After studying at the Charterhouse School and at Christ Church College, Oxford University, where he read classics and modern history, Trevor-Roper obtained his B.A. degree in 1936. He was a research fellow at Merton College, Oxford, from 1937 until 1939, the year in which he qualified for the M.A. degree. His first book, the anticlerical *Archbishop Laud, 1573–1645* (Archon Books, 1940), established him as a specialist in Elizabethan history.

But the research that confirmed Trevor-Roper's reputation as a scholar began when he was sent in 1945 as an intelligence officer in the British army to investigate the mystery surrounding the death of Adolf Hitler. Aside from the question of the Führer's death, *The Last Days of Hitler* (Macmillan, 1947) discussed the July 20, 1944 assassination plot against him, his relations with his generals, and the intrigues and maneuvers of Hitler's associates. Based on a mass of previously secret documents as well as on eyewitness interviews, the book won international acclaim. "For an historian this was a unique opportunity, and Mr. Trevor-Roper has made the most of it," the Hitler biographer Allan Bullock wrote in the *Spectator* (March 21, 1947). Arthur M. Schlesinger Jr., writing in the *Nation* (September 20, 1947) called it "a brilliant professional performance," and a reviewer for the Manchester *Guardian* (April 1, 1947) added: "It may be a poor compliment to say of an historical work that it is more readable than a novel, but in this case it is true."

Characteristically reticent about his personal life, Trevor-Roper downplayed his British war spy image in an interview with Caroline Seebohm of the New York *Times* (April 24, 1977). "I was recruited as part of a package. A small body of which I was a member made some discoveries which were rightly regarded as of great importance; and to have them the Secret Service had to have me. . . . It was a very interesting time, but very frustrating too. I wouldn't have wanted to stay." The only one of his colleagues who desperately did want to stay with the Secret Service was Kim Philby, a double agent working for the Soviet Union, about whom Trevor-Roper later wrote the book *The Philby Affair; Espionage, Treason, and Secret Service* (Kimber, 1968).

While teaching history as a Student (member of a university foundation) of Christ Church College, Oxford, from 1945 to 1957, Trevor-Roper contributed articles on Hitler and other subjects to publications on both sides of the Atlantic. For the English translation of Hitler's *Table Talk, 1941–1944* (Weidenfeld, 1952), published in the United States as *Secret Conversations, 1941–1944* (Farrar, Straus, 1953), he wrote an introductory essay on the mind of Adolf Hitler, but his contention that Hitler was a genius and a systematic thinker was disputed by some historians. He returned to the Elizabethan era with the publication of his book on *The Gentry, 1540–1640* Cambridge Univ. Press, 1953).

Turning once more to the World War II era, Trevor-Roper provoked controversy with the introduction he wrote for *The Kersten Memoirs, 1940–1945* (Hutchinson, 1956; Macmillan, 1957), in which he credited Dr. Felix Kersten, Gestapo chief Heinrich Himmler's personal physician, rather than Count Folke Bernadotte, vice-president of the Swedish Red Cross, with primary responsibility for the transfer of some 19,000 prisoners from German camps to Sweden shortly before the end of the war.

Even Trevor-Roper's appointment as Regius Professor of Modern History in 1957 was marked by controversy. At that time, as his fellow Oxonian Ved Mehta wrote in the *New Yorker* (December 8, 1962), Trevor-Roper had been known "particularly among scholars for some powerful attacks on his academic brethren in periodicals, notably R.H. Tawney . . . and Lawrence Stone." In June 1957, a few months before his Regius appointment, Trevor-Roper created another brouhaha with his review of Arnold Toynbee's monumental work, *A Study of History*, contending that the study was Toynbee's attempt to establish himself as a prophet—and even comparing Toynbee to Hitler in that he also "ranged over the centuries and crammed such facts as he found it convenient to select into a monstrous system." According to the London *Observer*, when the appointment was announced some people were "wondering about the influence on undergraduates of a man capable of writing a considered article with such elaborate violence and personal hatred." But Anne Fremantle later remarked in the *Saturday Review* (May 10, 1958): "In this age of tolerance, spread impartially over history . . . Dr. Trevor-Roper's intolerant attack on Toynbee is alone worth the price of rereading."

At the time of the Regius appointment, many observers expected it to go to another illustrious Oxford University historian, A.J.P. Taylor. Political considerations were believed to be involved in the choice of Trevor-Roper. "His appointment was widely represented as an act of political partisanship by [Prime Minister] Harold Macmillan, and the appearance of jobbery was enhanced when Mr. Trevor-Roper organized the campaign for Mr. Macmillan's election to the Chancellorship of Oxford in 1960," John Grigg wrote in the *Guardian* (January 23, 1964), adding that most of Oxford's history faculty would have preferred Taylor as Regius professor since the latter "had the edge on his rival in terms of published historical work." It also was alleged that the late Sir Lewis Namier, one of Great Britain's most prominent historians, had backed Trevor-Roper for the appointment over his pupil Taylor, because he felt that Taylor had been too vocal in his opposition to British policy in the Suez Canal crisis.

In his collection *Historical Essays* (Macmillan, 1957), published in the United States as *Men and Events* (Harper, 1957), Trevor-Roper not only deals with English history of the sixteenth and seventeenth centuries but also examines worlds as disparate as those of Homer, Karl Marx, and the Quakers. Setting forth his comprehensive view of history, he argues that historians, instead of being narrow specialists, must have wide-ranging vision and a sense of analogy and adventure. "The greatest professional historians of our century . . . have always been those who have applied to historical study not merely the exact, professional discipline they have learned within it but also the sciences, the hypotheses, the human interest which—however intermixed with human error—have been brought into it by the lay world outside," he said in 1962.

Philosophical differences, along with professional rivalry, led to a battle between Trevor-Roper and his colleague A.J.P. Taylor over the latter's book *The Origins of the Second World War* (Atheneum, 1961), in which he depicted Hitler as a traditional statesman with limited objectives and ascribed the causes of World War II to diplomatic mistakes on both sides. In a July 1961 article in *Encounter*, Trevor-Roper attacked Taylor's thesis as "demonstrably false" and suggested that it could do "irreparable harm" to his "reputation as a serious historian." In the ensuing scholarly debates on whether World War II was planned or unpremeditated, most observers on both sides of the Atlantic aligned themselves with Trevor-Roper in the orthodox position that Hitler had a definite plan of war, repudiating Taylor's revisionist opinion that the conflict arose from diplomatic blunders.

Expressing his distrust of simplistic and all-embracing historical summations, Trevor-Roper told Caroline Seebohm in the New York *Times* interview: "A good historian, in my opinion, doesn't express his philosophy in philosophical terms. He allows it to emerge out of the long haul of writing. History is very complicated, and the philosophy of historians I respect is not expressed by them in brief tabloid form which I can repeat to you. Those that can be expressed in tabloid form are, I think, the bogus ones."

That same sceptical bent led Trevor-Roper to question the findings of the Warren Commission report on the assassination of President John F. Kennedy, which was released in September 1964. After taking off three months from Oxford to do research on the twenty-six-volume report at the University of California at Los Angeles, he asserted in an article in the London *Sunday Times* (December 13, 1964) that nothing in the Warren report could be taken on trust and raised several objections to the report's finding that the alleged assassin, Lee Harvey Oswald, was not involved in a conspiracy. In response, New York *Times* assistant managing editor Harrison Salisbury said: "I don't believe that Mr. [Trevor-Roper] has dedicated nearly as much time to reading the report as American newsmen." And Godfrey Hodgson, the Washington correspondent of the London *Observer* wrote: "The impressive quality of the Commission's report is not one whit impaired by Professor Trevor-Roper's assault on its handling of the inquiry." Although Trevor-Roper insisted he had pursued "each crucial point" in the report, he later published another article in which he moderated his criticisms somewhat.

Trevor-Roper's reputation as an historian was, in general, enhanced with the publication of *The Rise of Christian Europe* (Thames, 1965; Harcourt, 1965), a collection of the lectures he gave to undergraduates at the University of Sussex on 1,500 years of history from the Roman Empire through the Middle Ages. In its preface, he reiterated his credo: "Historians, I believe, should study the process of history and not merely the detail of the narrow sector in which, perforce, they specialise; and if this means they they must occasionally trespass into less familiar sectors, they must be prepared for the consequences." While a critic for the *New Statesman* (February 18, 1966) disparaged it as a "hasty, shallow, somewhat philistine little book," the reviewer for the London *Times Literary Supplement* (April 7, 1966) called it "one of the most brilliant works of historiography to be published in England in this century" and noted that its principles of historical unity were "clearly phrased." Trevor-Roper's unorthodox observations in *The Rise of Christian Europe* include his depiction of Europe during the Dark Ages as "a colony of Islam," and his characterization of Henry II as a "sophisticated polyglot patron of the arts and sciences" who stood up to "the insufferable Archbishop of Canterbury Thomas Becket."

In his *Religion, the Reformation, and Social Change* (Macmillan, 1967), which was published in the United States as *The Crisis of the Seventeenth Century* (Harper, 1967), Trevor-Roper presented what G.R. Elton, writing in the New York *Times Book Review* (March 31, 1968) called "an art form rarely encountered today, especially among academics: the long essay on some major topic, embodying vast reading rather than detailed research, and concerned to establish interpretive schemes which seize upon the imagination and stimulate thought." In his essays on the Reformation Trevor-Roper advanced the view that the Puritan Revolution did not necessarily deserve the "unique importance" it had been given by some historians as the starting point of the modern period, as seen in the wider European context. In other essays, on the practice of witchcraft, reprinted separately as *The European Witch-Craze of the Sixteenth and Seventeenth Centuries* (Harper, 1969), he viewed the phenomenon as an outgrowth of the systematic "demonology" of the medieval church that acquired a momentum of its own. The purpose of Trevor-Roper's historical essays is to "look at something in a different way, not merely to reinterpret old categories," as he explained in the *Book World* interview with Charles Monaghan. He also expressed his preference for historians "who work on the frontier between history and literature, or between history and ideas" and observed that "in the long run, the errors of great historians are more valuable the the correctitudes of minor historians."

Trevor-Roper took up the challenge to correct what turned out to be false historical data when in

1973 the unpublished memoirs of an almost forgotten British expatriate were given to him to deliver to Oxford's Bodleian Library. The diaries of Sir Edmund Backhouse, who had lived in Peking as an internationally known Sinologist, were, Trevor-Roper discovered, "grossly, grotesquely, obsessively obscene," and the suspicious historian set out on a path of sleuthing that led to the discovery that Backhouse's entire life had been a grand deception, from his 1910 history of China under the Empress Dowager to his attempt to sell to the British government a vast store of nonexistent arms during World War I. The product of Trevor-Roper's meticulous research, *A Hidden Life; The Enigna of Sir Edmund Backhouse* (Macmillan, 1976), published in the United States as *Hermit of Peking; The Hidden Life of Sir Edmund Backhouse* (Knopf, 1977), was applauded by Marina Warner in the *New Statesman* (October 22, 1976) as "a model of the biographer's art." Recalling the problems he faced in preparing the book, Trevor-Roper told Bill Moyers in an interview presented on PBS television on June 11, 1979: "Human testimony is a very unreliable base on which to build historical reconstruction, and that is what makes the historian's task so uncertain."

Among Trevor-Roper's other books are *George Buchanan and the Ancient Scottish Constitution* (Longmans, Green, 1966); *The Plunder of the Arts in the Seventeenth Century* (Thames & Hudson, 1940); *Queen Elizabeth's First Historian: William Camden and the Beginnings of English "Civil History"* (J. Cape, 1971); and *Princes and Artists; Patronage and Ideology at Four Habsburg Courts, 1517-1633* (Harper, 1976). In addition, Trevor-Roper has edited a number of works, including new editions of Edward Gibbon's *Decline and Fall of the Roman Empire* (Twayne, 1963) and Thomas Babington Macaulay's *History of England* (Washington Square Press, 1968), as well as such primary documents of the Nazi era as Martin Bormann's *Letters* (Weidenfeld, 1954) and Joseph Goebbels' *Final Entries, 1945* (Putnam, 1978).

In 1979 H.R. Trevor-Roper was created a life peer, becoming Baron Dacre of Glanton, or Lord Dacre. He left his Regius professorship at Oxford in 1980 to become Master of Peterhouse College, Cambridge University. The alliance was a fortunate one because of Peterhouse's strong tradition in teaching history, although a writer for the London *Times* suggested that the "somewhat High Church atmosphere of the college might jar on his rationalist and anticlerical sensitivities."

Trevor-Roper again found himself in the glare of publicity in April 1983, when the publishers of the West German magazine *Stern* announced that they had acquired some sixty volumes of diaries purportedly written by Hitler between 1932 and 1945. Trevor-Roper, who had been a director of the Times Newspapers Ltd. since 1974, was sent by the London *Sunday Times*—which offered $400,000 for excerpts from the diaries—to check them in a Zurich bank, where they were being held in a safe. After a preliminary examination of the diaries on April 23 Trevor-Roper declared them to be genuine, but two days later he decided to reserve final judgment until others had scrutinized the whole text and declared: "As a historian I regret that this process has been sacrificed to the requirements of the journalistic scoop." After chemical tests proved on May 6 that the diaries were forgeries, Trevor-Roper admitted: "I made a grave error in my first judgment. But within the limits which I wrongly accepted, I do not think that judgment was irrational."

H.R. Trevor-Roper was married on October 4, 1954 to Lady Alexandra Howard-Johnston, eldest daughter of the late Field Marshal Earl Haig. He and his wife spend their summers in Scotland, in a house built by Sir Walter Scott. Trevor-Roper, who is fluent in five foreign languages, enjoys teaching but finds writing "terribly painful," and relaxes by reading, socializing, dining out, and planting trees. Intellectually, he feels most at home in the eighteenth century, and he favors a pluralist world and a liberal form of government with genuine checks and balances. Among his favorite authors are the classical historians Herodotus, Thucydides, Polybius, and Tacitus, the Renaissance writers Machiavelli and Guicciardini, and such contemporary French historians as Marc Bloch and Fernand Braudel, who avoid "the narrow division between ideas and social structure." In his reading, as well as his writing, he told Charles Monaghan, "dullness is the great enemy."

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Tubb, Ernest

Feb. 9, 1914- Singer; songwriter; musician. Address: b. Ernest Tubb Record Shop, 417 Broadway, Nashville, Tenn. 37202; h. P.O. Box 500, Nashville, Tenn. 37202

After performing for half a century, the veteran singer and songwriter Ernest Tubb remains one of the most durable and revered personalities in American country music. Inspired by the legendary Jimmie Rodgers, Tubb became a member of the Grand Ole Opry in 1943 and was elected to the Country Music Hall of Fame in 1965. Over the years, he has written more than 150 songs and sold some 20,000,000 records. In addition to his all-time hit, "Walking the Floor Over You," which earned him a "gold record" for sales exceeding 1,000,000, Tubb has created scores of country classics, such as "I Ain't Going Honky Tonkin' Anymore," "Try Me One More Time," "You Nearly Lose Your Mind," and "The Soldier's Last Letter." With his band, the Texas Troubadours, he continues to maintain a full schedule of performing, in the honky-tonk style that he introduced many years ago. Commenting

Ernest Tubb

on the enormous influence that Ernest Tubb has had on later generations of country singers and musicians, Peter Guralnick referred to him in his book *Lost Highway* (1979) as "patriarch to a whole Texas clan, which extends in a direct line to Waylon Jennings and Willie Nelson."

The youngest of five children, Ernest Dale Tubb was born on February 9, 1914 near Crisp, Texas, in Ellis County, some forty miles south of Dallas, on a 300-acre cotton farm of which his father, Calvin Robert Tubb, was the overseer. His mother, the former Sarah Ellen Baker, who was one-fourth Cherokee Indian and a devout Christian, played the organ and the piano and encouraged Ernest in his interest in music and his early attempts at writing verse. The members of the family later worked as tenant farmers on a succession of large plantations in Texas, moving in 1920 to Benjamin, and in 1925 to Kemp. As a boy, Ernest Tubb toiled side by side with black field hands and listened to recordings of Bessie Smith and Ethel Waters, and of the cowboy singer Jules Verne Allen, in his spare time. Because he could only attend school between growing seasons, Tubb received about seventeen months of formal education, though school authorities gave him credit for four years. He later filled in the gaps in his schooling by educating himself, reading as many as a dozen books a month.

Tubb's boyhood ambition was to become a cowboy film star, and though he occasionally sang at country dances in Benjamin, he did not at first intend to become a professional singer or musician. A turning point in his life came in 1927, when he first heard a recording of "T for Texas" by Jimmie Rodgers, who was the predominant influence in country music until his untimely death in 1933. Saving his nickels and dimes to buy his idol's records, Tubb learned the words of all of Rodgers' songs and practised his "blue yodeling" style until he was able to give a fair imitation of it.

Meanwhile, in the years following the separation of his parents in 1926, Tubb traveled around Texas, living with relatives and working at a variety of jobs, including construction laborer, soda jerker, mattress salesman, and ditchdigger. In 1933, while staying with his sister Lucille near Benjamin, he was working on a road construction crew with the singing duo Jim and Joe Castleman and the guitarist Merwyn ("Buff") Buffington. Impressed by his singing on the job, Buffington urged him to take up the guitar and taught him the basic chords. Tubb later recalled the trials of learning to play his secondhand guitar and the effects that his playing had on the suffering members of his family, in his "Talking Guitar Blues."

It was also in 1933 that Tubb moved to San Antonio, where after working on construction projects at nearby military installations he took a job managing a drugstore. "Buff" Buffington and the Castleman brothers, who were then appearing on the San Antonio radio station KONO, gave Tubb some guest spots on their program; eventually he obtained a twice-weekly, fifteen-minute, early-morning program of his own. From time to time Tubb also sang at the wayside saloons and taverns, known as "honky-tonks," that sprang up across Texas in the wake of the 1930's oil boom, at first performing in the style of Jimmie Rodgers, but eventually developing his own raucous "honky-tonk" idiom.

In October 1935 Ernest Tubb, now a married man with growing family responsibilities, was still struggling to gain recognition as a singer when he encountered the name of Mrs. Carrie Rodgers, the widow of Jimmie Rodgers, listed in the San Antonio telephone directory and decided to call her. Mrs. Rodgers invited him to visit her and, impressed by the sincere feeling of his singing, made up her mind to promote his career. Lending him one of her husband's guitars (which she later allowed him to keep), she helped Tubb to set up a concert tour and arranged recording sessions for him with RCA Victor, Jimmie Rodgers' own label. In late 1936 Tubb recorded four of his compositions for RCA Victor: "The Passing of Jimmie Rodgers," "The Last Thoughts of Jimmie Rodgers," "The TB is Whipping Me," and "Since That Black Cat Crossed My Path." Since the recordings were not commercially successful, four additional recordings that he made for RCA in early 1937 were not released until five years later.

For a time, Tubb and "Buff" Buffington performed in San Antonio honky-tonks and appeared in nightclubs and on the radio in Midland, Texas as the Western Melody Boys, sponsored by Blatz beer. In 1937 Tubb went to San Angelo, Texas, where he had his own program on radio station KGKL and made personal appearances as a singing salesman for beer distributors and other sponsors. His effort to find his own style was aided by a tonsillectomy he underwent in 1939, which inhibited his ability to yodel but helped him to develop what Ronnie Pugh of the Country Music Foundation has described as "his drawling, almost narrative type of singing."

With the help of his patroness, Mrs. Jimmie Rodgers, Tubb persuaded Decca Records, which under the guidance of Dave Kapp pioneered in bringing country music to a wider general public, to record some new songs that he had written. At the recording session, which took place on April 4, 1940 in the Rice Hotel in Houston, Ernest Tubb sang four songs to the accompaniment of the guitarist Jimmie Short—"Blue-Eyed Elaine" (inspired by his first wife), "I'll Get Along Somehow," "You Broke a Heart," and "I'll Never Cry Over You"—and was immediately signed to a royalties contract by Kapp. Although at first their sales were modest, the records enabled Tubb to obtain a new commercial sponsor, Universal Mills, the manufacturers of Gold Chain flour, for his appearances as the "Gold Chain Troubadour" on station KGKO in Fort Worth, beginning in late 1940.

It was with "I'm Walking the Floor Over You," a lament about lost love that he wrote in about twenty minutes while pacing the floor of his room in Fort Worth in July 1941, that Tubb scored his first major hit. Dave Kapp preferred another Tubb song, "I Wonder Why You Said Goodbye," but Tubb insisted that "Walking the Floor" be released first, and he reluctantly agreed. Kapp had no reason to regret his compliance. The record sold more than 400,000 copies during its first year and eventually surpassed the 1,000,000 mark. Other singers, including Bing Crosby, made hit recordings of it.

During the winter of 1941–42, Tubb was booked by promoter Oscar Davis to appear in major country music shows, at Shreveport and Birmingham, and in Memphis, where he and Roy Acuff performed together for the first time. His continuing success finally prompted RCA Victor in early 1942 to release the four songs that he had recorded five years earlier: "Mean Old Bedbug Blues," "Married Man Blues," "My Mother Is Lonely," and "The Right Train to Heavén."

Through the efforts of his agent, Joe L. Frank, Ernest Tubb was booked to appear in Nashville at the Grand Ole Opry, a Mecca for country performers since its founding by George D. Hay in 1925, featuring topflight talent in its nationwide Saturday night live broadcasts over Nashville radio station WSM. At his Grand Ole Opry debut in December 1942 Tubb sang his "Walking the Floor Over You" to a crowd that called him back for three encores. Engaged as one of the Opry's sixty or so regulars, Tubb moved to Nashville in January 1943. His popularity was enhanced by a series of Ernest Tubb songbooks, begun by Joe L. Frank, who remained his manager until 1947.

Tubb's success as a singer enabled him to realize his boyhood dream of acting in motion pictures. In Hollywood he appeared in two Westerns with the cowboy star Charles Starrett, *Fighting Buckaroo* (Columbia, 1943) and *Riding West* (Columbia, 1944), and he was featured in two country musicals, *Jamboree* (Republic, 1944) and *Hollywood Barn Dance* (Screen Guild, 1947). Although his musical talent in the latter brought him some favorable notice, he never achieved film stardom. Many years later Tubb appeared as a guest star in the film *Coal Miner's Daughter* (Universal, 1980), based on the autobiography of Loretta Lynn.

During World War II, American servicemen sang Tubb's songs and played his recordings in military installations around the world. His stirring "Soldier's Last Letter," which he wrote with Sergeant Henry Stewart, headed *Billboard* magazine's list of the most popular recordings in the "folksongs and blues" category in 1944, and his "It's Been So Long, Darling" reached the top of that list in 1945 and 1946.

By the mid-1940's, Tubb had become a formidable influence in the country music field. Largely at his insistence, Decca adopted the term "country" in place of "hillbilly" music, and in 1949 *Billboard* magazine began to use "country" in its charts. It was Tubb—along with Red Foley and Decca executive Paul Cohen—who established Nashville as a recording center for country music in 1945. Tubb was also largely responsible for the beginning of the widespread use of the electric guitar by country bands on recordings and in live performances, since ordinary acoustic guitars often could not be heard in the din of the honky-tonks.

When not appearing at the Opry, Tubb spent most of his time on the road with his band, the Texas Troubadours, eventually performing in all fifty states, as well as in Canada, Europe, Asia, and South America. In September 1947 he brought a group of Grand Ole Opry performers to New York City, where he headlined the first country music program ever to be presented at Carnegie Hall. His comment at the show's opening was, "My, my, this place sure could hold a lot of hay." Earlier that year he had opened the Ernest Tubb Record Shop near Nashville's Ryman Auditorium, then the site of the Grand Ole Opry, and its mail-order business fulfilled a need for country music fans throughout the United States who could not always find their favorite records available locally. In late 1947 he inaugurated his *Midnight Jamboree*, broadcast over WSM from his record shop on Saturday nights following the Grand Ole Opry, to advertise his store and showcase the talents of aspiring musicians. Among the performers appearing on *Midnight Jamboree* early in their careers were Elvis Presley, Bobby Helms, and the Everly Brothers.

Tubb's hit recordings for 1947 included his interpretation of Lost John Miller's "Rainbow at Midnight," which reached the top of the *Billboard* charts that year. In 1948 he had three songs on the top ten charts, and in 1949, seven of his recordings were in that category, including his own "Have You Ever Been Lonely?" and two that he made with the Andrews Sisters in Hollywood: "I'm Bitin' My Fingernails and Thinking of You" and "Don't Rob Another Man's Castle." With Red Foley, Tubb made eighteen recorded duets, including one of Bill Carlisle's hilarious "Too Old to Cut the Mustard" and a version of Leadbelly's "Goodnight, Irene" that topped the *Billboard* charts in 1950.

After a period in the early 1950's when illness and exhaustion following a tour of entertaining American military troops in Korea and Japan with Hank Snow forced him to take time off for rest and relaxation, Tubb resumed his full schedule of road tours and appearances at the Grand Ole Opry. He was a featured performer on the *Grand Ole Opry* television show presented weekly on ABC-TV from October 1955 to September 1956, and he has made guest appearances on a number of television programs. His recording of "Hey, Mister Bluebird" with the Wilburn Brothers was a hit in 1958, and his own "Thanks a Lot" headed the charts in 1963. During the 1960's Tubb recorded a number of duets with Loretta Lynn, including "Mr. and Mrs. Used-to-Be" and "Our Hearts Are Holding Hands." In 1965, the year that sales of "Walking the Floor Over You" reached the million mark, Tubb became the sixth member to be elected to the Country Music Hall of Fame, preceded only by Fred Rose, Jimmie Rodgers, Hank Williams, Roy Acuff, and Tex Ritter.

Like most country songs, Tubb's are much concerned with the mercurial moods of the relationships between men and women. He expresses tenderness in "Keep My Memory in Your Heart"; contrition in "Try Me One More Time"; good-natured cynicism in "You Nearly Lose Your Mind"; forgiveness in "I'll Always Be Glad to Take You Back"; belligerence in "There's Gonna Be Some Changes Made Around Here"; regret in "Those Simple Things Are Worth a Million Now"; nostalgia in "Though the Days Were Only Seven"; resignation in "I'm Wondering How"; and sadness in "I Know What It Means to be Lonely". Other Tubb standards are "When the World Has Turned You Down," "Kansas City Blues," "Those Tears in Your Eyes Were Not for Me," "Let's Say Goodbye Like We Said Hello," "Tomorrow Never Comes," and his paean to his home state, "There's a Little Bit of Everything in Texas."

Tubb's repertoire also contains such country classics as "Yellow Rose of Texas," "Wabash Cannonball," and "Filipino Baby"; gospel songs like "The Old Rugged Cross"; and children's songs like "Rudolph the Red-Nosed Reindeer." Songs by other writers that he has recorded include Jimmie Rodgers' "I'm Free From the Chain Gang Now" and "Mother, Queen of My Heart," Hank Snow's "I'm Moving On," Hank Williams' "Cold, Cold Heart," Johnny Cash's "Folsom Prison Blues," Floyd Tillman's "Slippin' Around," Roger Miller's "Half a Mind," Merle Travis' "So Round, So Firm, So Fully Packed," Jerry Irby's "Driving Nails in My Coffin," and "Seaman's Blues," written by his nephew Billy Talmadge Tubb.

Among the more than thirty LP albums that Tubb has made over the years, most of them for Decca and its successor, MCA Records, are *The Daddy of 'Em All, The Importance of Being Ernest, Ernest Tubb's Golden Favorites, Blue Christmas, Midnight Jamboree, Just Call Me Lonesome, The Ernest Tubb Story, Saturday Satan, Sunday Saint,* and *Let's Turn Back the Years.* In 1979 he was joined by Willie Nelson, Loretta Lynn, Merle Haggard, and others in the album *The Legend and the Legacy*, issued by Cachet Records, and in 1982 Rounder Records released *Honky-Tonk Classics*, a collection of Tubb hits from the years 1940 to 1954.

The many singers and musicians inspired or helped by Ernest Tubb over the years include Hank Williams, Johnny Cash, Hank Snow, Hawkshaw Hawkins, Bob Dylan, Patsy Cline, Loretta Lynn, Charley Pride, and two former members of the Texas Troubadours, Jack Greene and Cal Smith. Tubb's friends and admirers among country celebrities took part in the television special *All-Star Tribute to Ernest Tubb: An American Original*, presented on WOR-TV on October 29, 1982.

Now nearing seventy, Tubb continues to tour more than 200 nights a year, covering some 150,000 miles in the private bus that takes him and his entourage to theatres, concert halls, schools, parks, and fairs throughout the United States. His popularity is undiminished, though not all listeners find his weathered bass-baritone voice pleasing. One British critic, quoted by Melvin Shestack, maintained that Tubb "sings like an owl with emphysema," and that he "occasionally misses notes and doesn't pronounce his words right." But Tubb says, "I don't care whether I hit the right note or not. I don't read music, and I'd fight the man who tried to teach me. I'm not looking for perfection of delivery. . . . I'm looking for individuality. . . . I sing the way I feel like singing at the moment." Resisting the temptation to "cross over" to popular music, as some country singers have done, Tubb believes that "country music is good. It is humble and simple and honest and relaxed. It is a way of life."

Ernest Tubb's first marriage, on May 26, 1924, to Lois Elaine Cook, ended in divorce in 1948. Their surviving children are Justin Wayne Tubb, the singer and composer, and Violet Elaine, the wife of songwriter Wayne P. Walker. A second son, Rodger Dale, who died in 1938 in infancy, was the subject of "Our Baby's Book," which Tubb considers "the only 100 percent real song" he ever wrote. On June 3, 1949 Tubb married Olena Adams, who inspired his song "My Tennessee Baby." She bore him five children: Erlene Dale, Olene Gayle, Ernest Dale Jr., Larry Dean, and Karen Delene. That marriage also ended in divorce.

Ernest Tubb, who is known as E.T. to his friends, stands six feet tall, weighs about 170 pounds, has blue eyes and dark brown hair, and is rarely seen without the white cowboy hat that has become his trademark. Peter Guralnick has noted his "worn weathered features" and the "honest creased roadmap of his face." For relaxation, Tubb enjoys playing golf, reading, and an occasional game of poker. Noted for his generosity, he has "given away more money than most stars ever made," according to his road manager, James Garland ("Hoot") Borden. "Just don't ever lie to him, no matter how much it hurts, or steal from him," Borden has said. "He'll forgive almost anything else. Ernest really has never understood dishonesty. If a man tells him something . . . it's the truth to Ernest."

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Tune, Tommy

Feb. 28, 1939- Dancer, director, choreographer. Address: b. Jacksina and Freedman, 1501 Broadway, Suite 1508, New York City, N.Y. 10036

"Lots of directors can referee a production and put reality onstage," Michael Bennett once said of his friend and colleague Tommy Tune. "Tommy puts *heightened* reality onstage." Tune is perhaps even more innovative and unorthodox than such stellar director-choreographers as Michael Bennett, Bob Fosse, and Jerome Robbins, with whom he is often favorably compared. In each of his plays, from *The Club*, in 1976, to the awardwinning *Nine*, in 1982, Tune has found ingenious and unconventional ways of using actors and props: a starstruck usherette sings a love song to a cardboard cutout in *A Day in Hollywood/A Night in the Ukraine*; lifesize dummies augment a sparse chorus line in *The Best Little Whorehouse in Texas*; and a rag doll plays a child in *Cloud 9*. "I love to give original form to a piece . . . ," he said recently, as quoted in *Newsday* (June 20, 1982). "And I think that I on purpose present a distortion of reality in order to show a new way of viewing it. We don't have to buy a ticket to see reality." A top-flight dancer and choreographer before he turned to directing in the mid-1970's, Tune won the first of his clutch of Tonys for his performance in *Seesaw*, a musical made memorable by his rubbery-legged solo.

Thomas James Tune was born on February 28, 1939 in Wichita Falls, Texas, the only son among the three children of Jim P. and Eva Mae (Clark) Tune. His paternal ancestors, whose original surname was Tunesmith, emigrated from England to the United States before the Revolutionary War; his maternal ancestors were English and Shawnee. In the early 1940's Jim Tune moved his family to Houston, Texas, where he serviced oil rigs. As a sideline, he trained Tennessee Walking Horses. Young Tommy Tune often dallied around the paddocks, attempting to imitate the horses' gaits. The Tunes, who were amateur ballroom dancers, hoped to find a constructive outlet for their son's enormous energy by enrolling him in a dance class when he was five. His lessons included tap and acrobatics, but it was ballet that caught his imagination because he loved "the feeling of flying" it gave him.

Tommy Tune often staged shows and dance recitals in the family garage. "I whipped a lot of kids I knew into shape," Tune recalled years later to Leo Seligsohn of *Newsday* (June 17, 1973). "We had a stage, sheets for curtains, tin cans with Christmas tree lights for footlights, flashlights for spotlights and for music there was a record player. It was a really big ta-dum." Throughout his childhood Tune had dreamed of becoming a *premier danseur* in a major international ballet company, but because of his unusual height (he was six feet six inches tall in his early teens), he reluctantly abandoned his ambition. The growing process was physically as well as emotionally agonizing for Tune. At one point, he suffered such debilitating pains in his legs that his parents feared he had poliomyelitis. After a battery of tests, a doctor diagnosed the condition as growing pains: the bones in his legs were growing so fast that his muscles and tendons were stretched to the limit of their elasticity. Six months on crutches corrected his problem.

At about that time, Tune saw a road company production of the Rodgers and Hammerstein musical comedy *The King and I*. "For the first time I saw singing and dancing and acting all woven together . . . ," he told Ross Wetzsteon in an interview for *Saturday Review* (May 1982). "I couldn't *believe* it—and that was the place in the road where I turned. From that moment on, it had to be musical comedy." A member of the drama club at Lamar High School in Houston, he began staging student productions of such musical hits as *Damn Yankees*, *Plain and Fancy*, and *Once Upon a Mattress*. A trip to New York City—a high school graduation present from his parents—to see the Broadway shows confirmed his decision.

Tune studied for two years at Lon Morris College, a junior college in Jacksonville, Texas. He then transferred to the University of Texas at Austin, where he majored in drama. He appeared in several college productions and, in 1960, in a professional production of the musical *Redhead* at the Texas State Fair. In his review of *Redhead* for the Dallas *Morning News*, John Rosenfield singled Tommy Tune out of the sixteen-member chorus for handling "his incredibly long form with grace, control and power" and for his "zany quality." Tune obtained his B.F.A. degree from the University of Texas in 1962 and then enrolled at the University of Houston. He intended to earn a master's degree in theatre and got as far as his thesis project, which was to doctor an ailing show. Instead, he decided to "get on with it," as he put it, in New York.

On his first day in the city, Tune attended an open audition and, to his delight, was picked for the chorus of the touring company of *Irma La Douce*. For someone of his unusual size and shape, a place in the chorus represented a challenge. "I would never fight to be in front," he explained to Moira Hodgson of the New York *Times* (June 1, 1980). "I would drop back and squeeze in and work in a slight *plié* with a tilted head." He loved chorus dancing, which he once described as "the best feeling in the world," but he had more luck getting specialty parts in regional theatre productions or, occasionally, choreographic assignments. At the Melody Top in Milwaukee, for instance, he played the epicene emcee in *Cabaret*, and several years later, he rechoreographed the musical version of *The Canterbury Tales* for a road company production. He also appeared in a variety of roles in theatres in Houston, Chicago, and Saratoga Springs.

Late in 1964 Tune landed a part in *Baker Street*, a Broadway-bound musical about the exploits of Sherlock Holmes. As one of the three sinister henchmen of the archvillain Professor Moriarty, Tune wore a blond wig and a body shell (to make him look muscular) and led the trio of thugs in a street battle with the allies of Sherlock Holmes. In the next Broadway season, Tune danced in the chorus of *A Joyful Noise*, a musical fantasy choreographed by Michael Bennett, and in 1967 he was tapped by Bennett for a solo number as a dancing waiter in *How Now, Dow Jones*.

Recruited by a talent scout for Twentieth Century-Fox during rehearsals for *How Now, Dow Jones*, Tune went to Hollywood after it closed to portray Ambrose Kemper in the film version of *Hello, Dolly!* (1969). He remained on the West Coast for two years, working as an assistant choreographer and occasional soloist on the *Dean Martin Show*, an NBC-TV comedy-variety series. It was an unfulfilling job, since the production staff was not especially interested in dance. Moreover, as he explained to Joan Pikula in an interview for *After Dark* (August 1975), the medium of television is "hard for dance because, just technically, it's cut into all those lines and when you put all those lines together, and put the moving form on it, the lines just take the blood out of it somehow. . . . The sum total of the two years came pretty close to zero creatively."

Ken Russell, the wildly inventive British film director, rescued Tune from the television wasteland when he asked him to play the part of Tommy, the young American hoofer, in *The Boy Friend* (MGM, 1971), a parody of Sandy Wilson's musical about the 1920's. Setting his story in a tacky British provincial theatre, where a third-rate repertory company is giving a matinee performance of *The Boy Friend* for a handful of customers and a Hollywood tycoon, Russell created a virtually "all-singing, all-dancing" film replete with extravagant Busby Berkeley-type production numbers.

Although many critics expressed some reservations about the film, most had nothing but praise for Tune and his costar Twiggy, the attenuated former fashion model. Gary Arnold, who reviewed *The Boy Friend* for the Washington *Post* (January 28, 1972), thought that Tune provided one of the few pleasures in what was otherwise a "banal" and "vulgar" film: "He might, if properly used, revive the sort of pleasures we once knew from Fred Astaire, Gene Kelly, and Ray Bolger." Tune and Twiggy, he added, were "humorously, lyrically right" for each other, a "potentially likeable and exciting" musical comedy team.

After completing *The Boy Friend*, Tune and Twiggy spent nearly a year trying unsuccessfully to raise the money for "Gotta Sing, Gotta Dance," a proposed movie musical tailored to their special talents. Disappointed, Tune finally returned to New York in 1973, where he had arranged to stay in Michael Bennett's apartment while the director was in Detroit, trying to salvage *Seesaw*, the Cy Coleman-Dorothy Fields musical version of the 1958 stage hit *Two for the Seesaw*. He barely had time to unpack when Bennett telephoned to ask him to fly to Detroit to contribute new choreography to the floundering musical. After watching Tune at work, Bennett decided to cast him as David, the homosexual choreographer who is the heroine's closest friend.

Tune came up with rousing ensemble numbers and an ingenious solo for himself set to the song "It's Not Where You Start (It's Where You Finish)." In that showstopper, he tap-danced in wooden clogs down a staircase into a sea of multicolored balloons. The routine, which Walter Kerr described in the New York *Times* (March 25, 1973) as "maybe the nuttiest—and maybe the just plain funniest number I have ever seen in a musical," was inspired by the dances of the Stony Mountain (Tennessee) Clog Sect, but Tune is just as likely to find his inspiration in the world of nature. "I dance images in my head . . . ," he explained to Robert Roman. "I like to get an image in my head of something—just about anything—the 'slow gait' of a five-gaited horse, a giraffe running over a plain, a rubber band being stretched—and I let the image work through the rest of my body."

When *Seesaw* opened on Broadway at the Uris Theatre in March 1973 to a standing ovation and critical approval, Tune received much of the credit. Reviewers praised his exuberant dancing and "comic flair" as well as the "sunny openness of manner," to quote Brendan Gill, that gave his subtly underplayed interpretation of the choreographer a "special humanity." Even the finicky John Simon was impressed. "Tommy Tune . . . is an exquisitely animated beanpole as well as a gracefully sinuous vine," Simon remarked in his review for *New York* magazine (April 2, 1973). "[He is] as long on talent as on legs." Tune's performance earned him a Tony as best supporting actor in a musical.

In 1974 Tommy Tune toured for several months in a road company production of *Seesaw*, but despite his Tony award, he was unable to find work as an actor or a dancer in another Broadway show. Over the next few years, he supported himself by taking on varied assignments, such as dancing with Lucie Arnaz in an NBC-TV special, and by directing or choreographing some fifty summer stock productions. He also gave a one-man show at Atop the Village Gate in Greenwich Village, an experiment that brought him the worst notices of his career.

Realizing that he had to "switch gears" to earn a living in the theatre, Tune agreed, in 1976, to direct an Off-Broadway production of *The Club*, Eve Merriam's offbeat musical revue satirizing traditional male attitudes toward women, in which seven actresses, dressed in tuxedos, portray Victorian gentlemen enjoying an evening's entertainment at a private club. Although most of the critics admired the actresses' skillful impersonations, they parted company over the merits of the show as a whole. In the opinion of several reviewers, however, Tommy Tune's imaginative direction was largely responsible for *The Club*'s success. As Martin Gottfried explained in the New York *Post* (April 2, 1977), Tune managed to transform "restriction—a small house, a small show—into challenge," creating a "novel" and "stunning" style that captured "the conceit's distancing possibilities." *The Club* shared a 1977 Obie award for distinguished production.

Late in 1977 Tune was called in by director Peter Masterson to "open up" *The Best Little Whorehouse in Texas*, a musical based on a *Playboy* magazine article by Larry L. King about a media crusade against the "Chicken Ranch," a backwoods brothel that had been both tolerated and patronized by local politicians for years. *The Best Little Whorehouse in Texas*, which had been running in workshop format at the Actors Studio, needed punchier production numbers and a consistent style in order to survive its scheduled transfer to a more commercial theatre.

Drawing on his first-hand experience of Texas life and his showman's instinct, Tune authenticated the play's Western flavor with down-home dances, including an old-fashioned hoedown, but also catered to the taste of sophisticated theatregoers. In the "Angelette March" number, for instance, six female dancers dressed as Dallas Cowboys cheerleaders held on each arm a life-size, look-alike dummy, complete with strategically placed balloons and springy Slinkies for arms and legs. The eighteen-member chorus line's high-kicking routine invariably reduced the audience to helpless laughter. Despite its mixed reviews, *The Best Little Whorehouse in Texas* scored such a hit with the public that, after running for more than a year at the Off-Broadway Entermedia Theatre, it moved, in June 1979, to a Broadway theatre, where it enjoyed a three-year run and earned Tommy Tune Tony nominations for best choreographer and best director of a musical and a Drama Desk award, which he shared with his codirector Peter Masterson, for best director.

Like George S. Kaufman and Abe Burrows, Tommy Tune acquired a reputation for imparting new life to moribund productions. When Alexander H. Cohen decided to mount a Broadway production of the London hit *A Day in Hollywood/A Night in the Ukraine*, he invited Tune to direct and choreograph the show, which incongruously pairs a nostalgic look at Hollywood musicals with a fictitious Marx Brothers "movie," set in Czarist Russia. To Tune the show seemed to lack animation, especially in its first half, where the script called only for singers and a piano against a gray backdrop. He asked Tony Walton to design a set that looked like Grauman's Chinese Theater in Hollywood, dressed the cast in the resplendent uniforms of movie ushers of the 1930's and, in what was generally agreed to be a stroke of genius, devised the catwalk "ankle stage"—an overhead ribbon platform showing only the dancers' lower legs. He used the catwalk for his "Famous Feet" sequence, in which a couple impersonated such famous teams as Fred Astaire and Ginger Rogers and Minnie and Mickey Mouse. The show turned out to be the sensation of the Broadway season and won for Tommy Tune and his assistant, Thommie Walsh, a 1980 Tony award for choreography.

For his next project Tommy Tune chose a straight play, *Cloud 9*, Caryl Churchill's complex comedy about sex-role confusion, the oppressiveness of the nuclear family, and the waning of British colonialism. Because *Cloud 9* requires a cast of seven to play fifteen roles, some of them cross-gender characterizations, and jumps from the Africa of 1880 to the London of 1980, it constitutes a tour de force for the director as well as for the actors. "The play is like concentric circles going in all directions—like when you drop a pebble in the water and the circles grow bigger," Tune was quoted as saying in *After Dark* (July 1981). "It is multi-generational, multi-sexual, multi-everything."

Taking his cue from *Jardin aux lilas*, Antony Tudor's psychological ballet that is, in his opinion, virtually "danced dialogue," Tune treated *Cloud 9* as "one gigantic, never-ending musical number," and pulled the production together in just a little over three weeks. According to Ross Wetzsteon, writing in *Saturday Review* (May 1982), "Any aspiring director would do well to see *Cloud 9* for a textbook lesson in how to find the tone of a play, how to keep it perfectly on pitch, how to avoid letting it go shrill or flat for a single second—the most skillfully seamless piece of direction currently visible on the American stage." *Cloud 9*, which opened Off Broadway in May 1981, won Tune his second Obie award.

Tune's contributions to *Nine*, the lavish and ambitious musical based on Federico Fellini's semiautobiographical film *8½*, were the most substantial and perhaps the most inspired of his career. Deeply committed to the production from the beginning, he brought in Arthur Kopit, the author of *Indians* and *Wings*, to write a new book, persuaded Michel Stuart and Harvey J. Klaris, the producers of *Cloud 9*, to put up the money, and translated Maury Yeston's songs into visual forms. To represent the distorted viewpoint of the central character, Guido Contini, a film director trapped in a midlife crisis, Tune chose a stylized, almost surreal white-tiled set; to suggest Contini's obsession with women, he cast the play almost entirely with actresses, who not only portrayed all the important characters in Contini's life, but also musical instruments under his direction and voices inside his head.

Opening on May 9, 1982, just five hours before the deadline for nominations for the 1982 Tony awards, *Nine* captured five Tonys, including best musical and best director of a musical. It was not universally admired by the critics, but most of them felt that Tune's extraordinary theatrical inventions compensated for the often "confusing" book, the "forgettable" music, and the "banal" lyrics. "There's so much rich icing on *Nine* that anyone who cares about the progress of the Broadway theatre will have to see it," Frank Rich wrote in his review of what he termed the "extravagantly uneven" production for the New York *Times* (May 10, 1982). Tommy Tune, he concluded, "could create rainbows in a desert."

After a decade of working behind the scenes, Tommy Tune returned to the Broadway stage in *My One and Only*, a reworking of the 1927 George and Ira Gershwin musical *Funny Face*. Plagued by repeated cost overruns and "artistic differences" between Peter Sellars, the iconoclastic director, and other members of the production team, including Tune, the show went through four more directors and a major overhaul before opening at the St. James Theater on May 1, 1983 to generally favorable reviews. Critics especially liked the captivating dance routines, which Allan Wallach of *Newsday* described as "an inventive *hommage* to well-loved choreography," and the spirited performances of Tune and his costar, Twiggy. Tune's contributions, both onstage and offstage, to the frothy confection earned him Tonys for best performance as an actor in a musical and best choreography, an award he shared with his frequent collaborator, Thommie Walsh.

A boyishly handsome man, Tommy Tune, who has recently taken to giving his height as five feet eighteen inches, weighs a spare 160 pounds. He has dark brown hair, large brown eyes, and a mobile face. According to most of his interviewers, he takes a childlike delight in life and projects a gentle, otherwordly quality. In the little time he has available for recreation, he likes to paint and to read philosophy. To keep abreast of the latest trends, he goes to the theatre about three times a week. He unwinds with twice-daily meditation sessions and yoga exercises. Tune lives in a sparsely furnished apartment near the theatre district on Manhattan's West Side and often spends weekends at his house on Fire Island, where he enjoys early morning runs along the beach.

References: After Dark 8:46+ Ag '75 pors, 14:46+ Jl '81 pors: Ballet News 4:12+ N '82 pors; Dance 48:43A+ S '73 pors, 56:52+ S '82 pors; N Y Post p31 Ap 13 '73 por; N Y Times II p20 Je 17 '73 por, D p3+ Je 1 '80 por; Newsweek 99:74 My 24 '82 por; Sat R 9:31+ My '82 pors; Time 119:66 Je 28 '82 por; Who's Who in America, 1982–83

Van den Haag, Ernest

Sept. 15, 1914– Psychoanalyst; writer; educator. Address: 118 W. 79th St., New York City, N.Y. 10024

Once described by William F. Buckley Jr. as a "tuning fork of reason in the cacophonous world of social science," the psychoanalyst Ernest van den Haag has, for some thirty years, made a significant contribution to the development of conservative thought in America. In addition to conducting his private practice, van den Haag is John M. Olin Professor of Jurisprudence and Public Policy at Fordham University and a Distinguished Scholar of the

Heritage Foundation. The diversity of his intellectual interests is reflected in his articles in the *National Review*, of which he is a contributing editor, and in other publications ranging from the *American Journal of Psychoanalysis* to *Playboy* magazine, as well as in his books, which include social science texts and works on such topics as civil disorders, race, crime, and Jewish history. Over the years, van den Haag has acquired a reputation as a controversialist because of his strongly held views on contemporary issues, such as his opposition to the 1954 Supreme Court desegregation decision and his justification of capital punishment.

Ernest van den Haag was born on September 15, 1914 in the Hague, the Netherlands, the son of Max van den Haag, a lawyer, and Flora van den Haag, and spent his early years in Germany, Italy, and France. After graduating in 1935 with a diploma in classics from the Liceo Torquato Tasso in Salerno, Italy, he attended the University of Naples, the University of Florence and, from 1938 to 1940, the Sorbonne. He came to the United States in 1940, served during World War II as a propaganda analyst for the Office of War Information, and became a naturalized United States citizen in 1947. Van den Haag obtained his M.A. degree from the State University of Iowa in 1942 and his Ph.D. degree in economics from New York University ten years later.

Beginning his teaching career in 1946 as a lecturer in sociology and psychology at the New School for Social Research, van den Haag was concurrently an adjunct professor of social philosophy at New York University. Later he was an adjunct professor of law at the New York Law School and taught at the City College of New York, Queens College, the graduate division of Brooklyn College, the School of Criminal Justice at the State University of New York in Albany, Vassar College, the universities of Minnesota, Colorado, and Nevada, and the Seminar of American Studies in Salzburg, Austria. More recently, he has been serving as John M. Olin Professor of Jurisprudence and Public Policy at Fordham University. A Distinguished Scholar of the Heritage Foundation, van den Haag is also a fellow of the American Sociological Foundation and of the Royal Economic Society. He was awarded a Guggenheim fellowship in 1966 and was named a senior fellow of the National Endowment of the Humanities in 1972.

Van den Haag's first published book, *Education as an Industry* (Augustus Kelley, 1956), was based on his doctoral dissertation at New York University. The appendix in that book, "Pecuniary and 'Racial' Discrimination," which he expanded in response to the 1954 Supreme Court decision in the case of *Brown v. Board of Education*, ruling that racial segregation in public schools was unconstitutional, mirrored his conservative perspective. Disputing the social science data on which the Supreme Court based its decision that racially "separate" education was necessarily "unequal," van den Haag wrote: "The advocacy of compulsory nonsegregation often indicates a generous heart, though not necessarily a tolerant spirit; but he who wishes to reform society should have a scientific turn of mind to match, and the intolerant and passionate desire to compel people to congregate does not testify to its possession."

During the 1950's van den Haag was a leading advocate of the view that American Communists had no right to teach. In an article in the *New Leader* (May 25, 1953) entitled "The Communist Teacher Can't Be Free," he contended that because a member of the Communist party was bound to follow the rules prescribed by it he had renounced his commitment to independent intellectual inquiry and integrity, the central tenet of academic freedom. And at the March 1956 convention of the American Association of Junior Colleges, he argued that although teachers had the constitutional right to invoke the Fifth Amendment before a congressional committee, they had no right after that to retain their jobs.

Van den Haag's text *The Fabric of Society; An Introduction to the Social Sciences* (Harcourt, 1957), on which he collaborated with Ralph Gilbert Ross, was described by a critic for the *New Yorker* (September 7, 1957) as "everything a textbook should not be—cynical, witty, up-to-date, and shamelessly opinionated. . . . Altogether, a rare treat." The book established the wide range of van den Haag's interests and expertise, as well as his focus on the complexity of issues in individual and social life, and his view that there are no easy solutions to social problems.

The first part of that text, "Persons, Groups, and Culture," in which van den Haag drew heavily on a Freudian interpretation of the individual and society, was later revised and expanded as *Passion and Social Constraint* (Stein & Day, 1963). In the introduction he clearly states his rejection of the idea of a "value free" social science: "I have made value judgments. . . . A work about society would otherwise be valueless." Louis Barron, writing for *Library Journal* (January 15, 1964), called the work "opinionated and original; . . . controversial, hence stimulating." And Seymour Martin Lipset remarked in *Book Week* (January 18, 1964): "That Mr. van den Haag is a conservative colors his presentation, but not more—and in some ways less—than the liberal or leftist values of other scholars affect their writings on these subjects." A decidedly negative view was expressed by D.A. Drennen in *America* (January 18, 1964), who found in the book "tedious and cryptic allusions, naked misstatements, shameless mistranslations, and alarming errors in fact."

Many of the subjects presented in his books had been developed by van den Haag in essays in such journals as the *National Review*, *American Scholar*, *Commentary*, the *Reporter*, and *Ethics*. He lamented the "de-individualization" of the modern city; criticized popular culture as "entertainment bereft of meaning"; and argued for restriction of pornography. Convinced that "excessive and repetitive information becomes harassment," van den Haag urged a tax on advertising to reduce the public's overexposure to it. He studied the relationships between the sexes from a psychological point of view, and in his conclusions, published in the article "Love or Marriage?" in *Harper's Magazine* (May 1962), derided the popular notion that love is fulfilled by marriage. Love is "necessarily temporary, irrational, unpredictable and frenzied," van den Haag had earlier told an interviewer for the New York *Times* (April 18, 1959), while marriage, he insisted, calls for the "utmost sobriety." That van den Haag later modified his opinions on the subject became clear when he said during an interview for *U.S. News & World Report* (January 25, 1971) that "love requires a certain stability, a cumulative buildup of the relationship, and a constancy," as contrasted with casual sex for gratification.

In the early 1960's van den Haag focused his attention on the civil strife in the newly independent former Belgian Congo, exacerbated by the secession of the rich Katanga province under Moise Tshombe, aided by Belgian mining interests and European mercenaries. The anti-Communist orientation of the Tshombe regime made it a *cause célèbre* for the American right, which condemned the intervention of United Nations forces with the approval of the United States State Department to restore peace to the strife-torn region. In December 1961 van den Haag visited the Congo in behalf of the privately financed American Committee for Aid to Katanga Freedom Fighters, and in his report, *The War in Katanga: The United Nations in the Congo*—excerpted in the *National Review* (March 27, 1962)—he contended that U.N. military action in Katanga was not in self-defense, but was fostering disorder and constituted an intervention in Congolese domestic affairs "on the side of Communism and centralism." United States support of U.N. military action in Katanga, he later wrote, did not serve the ends of peace and freedom but was designed "to cater to an alleged world opinion represented by the African politicians in the U.N. cocktail circuit."

As the turbulent decade of the 1960's progressed, van den Haag became increasingly embroiled in controversy because of his views on race, civil disorders, the Vietnam War, and the question of crime and punishment. In an article in the *National Review* (December 1, 1964) entitled "Intelligence or Prejudice?," van den Haag presented the case for the genetic basis of intelligence, dismissing the contention that intelligence tests measured environmental rather than innate factors. He concluded: "I am all in favor of improving the quality of education for all. But this can be done only if pupils are separated according to ability (whatever determines it). And this means very largely according to race."

The essay elicited a voluminous, often hostile, response, and it even provoked some negative criticism from among the *National Review*'s conservative readership. But van den Haag continued to argue that compulsory social integration was unjust and harmful, later citing works of Arthur Jensen, Richard Herrnstein, and Hans J. Eysenck, which maintained that measured intelligence differences between groups, as between individuals, were the result of genetic differentiation. In his article "The Tortured Search for the Cause of Inequality" in the *National Review* (February 16, 1973), he cited findings in James S. Coleman's 1966 report, *Equality of Educational Opportunity*, to the effect that racial integration had failed to improve student performance significantly.

Sounding again his anti-Communist theme from the 1950's, van den Haag maintained that university faculty members who supported the Communist cause in the Vietnam conflict had no place on the American campus. "A scholar must be committed to free research," he told Frank J. Prial of the New York *World-Telegram and Sun* (November 15, 1965), with reference to the controversy surrounding the Marxist professor Eugene Genovese at Rutgers University, "which, of course, excludes Communists because they are committed first to a party line. . . . Genovese has a *right* to be a Marxist, but he has no *right* to be a university professor."

"How Not to Prevent Disorders" was van den Haag's title of his assessment of the 1968 Kerner Commission Report on Civil Disorders. In his view, the report was "dictated by the guilty consciences of the commission's members," suggesting that the riots had come "as a punishment for our sins, and are to be avoided in the future by repentance." The Kerner report, he maintained, would only add to the demoralization of American blacks with its perspective that "all their misfortunes are due to others." Van den Haag advocated a strong law-and-order approach to riots, which, he maintained, "will increase if the penalties are reduced, or the desire is raised." But he also argued, in a series of articles in the *National Review* in the late 1960's and early 1970's, that in the long run the problems of the ghettos could be alleviated through the creation of jobs by eliminating the minimum wage or mandating work assignments for welfare recipients, and by population control measures such as making effective contraception available free of charge.

In his book *Political Violence and Civil Disobedience* (Harper, 1972) van den Haag tried to demolish the New Left and its theoretician Herbert Marcuse. He argued that the major cause of ghetto riots was not poverty but the rising expectations of blacks, nurtured by the Kennedy and Johnson Administrations, and that campus unrest escalated as a result of encouragement from campus authorities and faculty. Violence or coercive disobedience, he asserted, was justifiable only when its ends could not be attained by other means, and that situation rarely occurred in a democracy.

Part of the book was an essay on civil disobedience that van den Haag had been commissioned to write for the *Encyclopaedia Britannica.* Although the essay was accepted and the honorarium paid, changes in the editorial staff of the encyclopaedia resulted in its rejection on the ground that no "encyclopaedically acceptable, dialectically neutral article on the subject" was possible. But Professor Sidney Hook of New York University, evaluating van den Haag's essay in the *National Review* (January 21, 1972), found it to be "a model of analysis, detachment and 'encyclopaedic' merit."

Questions of race and of the structure and content of education were among the topics dealt with in *The Balancing Act* (Open Court, 1974), a book written by van den Haag, Alan Reynolds, and George C. Roche as the result of a research project sponsored by the *Educational Reviewer*, of which van den Haag was executive editor. In the section entitled "Black Studies Revisited," on which van den Haag and Reynolds collaborated, the authors criticized the concept of a "black studies" program and urged depoliticization and a greater concern with vocational relevance in education.

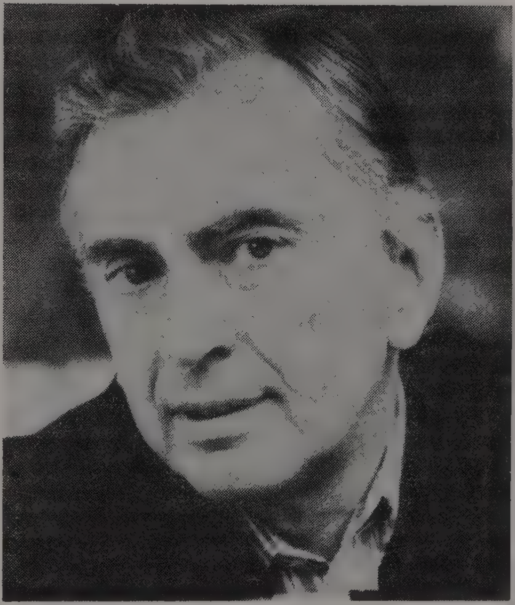
In the spring of 1971, following the My Lai massacre in Vietnam, van den Haag went to Indochina to investigate allegations of American war crimes there. Applying his knowledge of sociology and psychology he was able to elicit unguarded answers from rank-and-file soldiers concerning their relations with civilians, enemy soldiers, and prisoners. He concluded that individual war crimes were occurring at about the same frequency as they had in Korea, although they were now more publicized. In the *National Review* (October 22, 1971) he asserted that most of the blame for the war crimes "must be placed on the people most prominent in antiwar agitation," since they were the ones who insisted always that "society" was the guilty party, leaving individuals shorn of responsibility for their acts.

For a number of years, van den Haag had been concerned with the question of crime and punishment, and in his writings since the late 1960's he had affirmed the deterrent effect of the death penalty and advocated harsher punishment generally to discourage crime. His *Punishing Criminals* (Basic Books, 1975) was widely reviewed and discussed, and even those critical of his perspective and conclusions acknowledged the thought-provoking nature of the work. The thrust of his argument was that criminal behavior is essentially conscious and voluntary, that the concept of the criminal as a victim of society was a liberal myth, and that the crime rate would decrease with an increase in the cost of crime to the criminal. Even apart from its deterrent effect, van den Haag favored the death penalty "as a matter of justice and human dignity," as he told an interviewer for *U.S. News & World Report* (April 19, 1976). More recently, van den Haag and the liberal criminologist John P. Conrad discussed aspects of capital punishment from their respective viewpoints in their book *The Death Penalty: A Debate* (Plenum, 1983), with a foreword by Arthur J. Goldberg.

Other works by van den Haag include the book *The Jewish Mystique* (Stein & Day, 1969), an examination from a psychoanalytical and sociological viewpoint of such topics as Jewish intellectuals, the concept of the Chosen People, and anti-Semitism—which he attributed to the fact that the Jews introduced to the world its first "moral" god. He edited *Capitalism: Sources of Hostility* (Heritage Foundation, 1979), a collection of seven papers, commissioned by the Liberty Fund Inc., to explore the hostility of intellectuals towards the market system. In his own essay, "Confusion, Envy, Fear and Longing," van den Haag argued that "intellectuals resent the market because it makes people pay for economic value. Moral value is left out in the cold—and so are intellectuals, who are the producers of moral value."

Dr. Ernest van den Haag, a scholarly looking man with thinning hair and glasses, has remained a bachelor all his life. He lives in New York City, maintaining his private psychoanalytic practice out of his office apartment on Manhattan's West Side. A former president of the Philadelphia Society, van den Haag is also a member of the Council on Foreign Relations, the National News Council, and the Mont Pelerin Society, an international organization of conservative economists. He is a Roman Catholic.

References: American Men and Women of Science (1978); Contemporary Authors new rev vol 6 (1982); Who's Who in America, 1978–79



Vidal, Gore

(vē-däl gôr)

Oct. 3, 1925– Author. Address: b. c/o Random House, 201 E. 50th St., New York City, N. Y. 10022; h. Via di Torre Argentina 21, Rome, Italy

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1965.

"Ever witty, always cheerless, alternately obstreperous and charming," as Michael Segell once described him in *Rolling Stone*, Gore Vidal has attracted controversy throughout his long and varied literary career. His novel *The City and the Pillar* (1948), one of the first works of American fiction to make an explicit journey through the homosexual subculture, scandalized postwar America, and his involvement with *Caligula* (1979), a film financed by *Penthouse* magazine's Bob Guccione, elicited attacks on his own character, though he successfully sued to have his name removed from the film's original title and credits. The barbed humor and ready opinions on a wealth of subjects that have made Vidal a favorite guest on television talk shows have also provoked legal battles with William F. Buckley Jr. and Truman Capote. Vidal is quick to pillory the United States, "the land of the dull and the home of the literal," in his essays and television appearances, but he twice sought political office in an effort to remedy the problems he sees. In late middle age Gore Vidal shows few signs of mellowing: "I am made for battle," he contends.

Eugene Luther Vidal, the only child of Eugene and Nina (Gore) Vidal, was born on October 3, 1925 at the United States Military Academy at West Point, New York, where his father, an aviation expert and later Director of Air Commerce during the Roosevelt Administration, was an aeronautics instructor. The young Vidal "adored" his father, but perhaps a greater influence on him was his blind grandfather, Thomas Pryor Gore, Oklahoma's first United States Senator, with whom the Vidals lived in Washington, D.C. The boy spent hours reading the *Congressional Record* and constitutional history to the Senator and attended, at the age of fourteen, his first Presidental convention with him. Vidal also shared, at least as a teen-ager, his grandfather's political views: he joined the America First movement in emulation of the Senator's isolationism. In *The Indestructible Mr. Gore*, his 1959 teleplay in which he also acted, Vidal paid tribute to the man responsible for the "political bug" he has never gotten out of his system. After his parents' divorce in 1935, however, and his mother's marriage to Hugh D. Auchincloss, Vidal moved with her to "Merrywood," the Auchincloss estate. Never close to his mother, he was further estranged by her remarriage.

During his years in Washington, D.C., Vidal attended various schools and finished his elementary education in 1939 at St. Alban's School in the nation's capital. He spent the summer traveling in Europe before entering the Los Alamos School in New Mexico in the fall. Finding his year there unpleasant, he transferred to Phillips Exeter Academy in 1940 for three years of study that he counts "among the happiest of [his early] life." There he began seriously to write, starting a novel (that he never finished) about Mussolini, and contributing regularly to Phillips Exeter Academy's *Review*. Perhaps to further strengthen his ties to his grandfather or perhaps, as Robert F. Kiernan conjectures, because he liked the name's "patrician ring," he also assumed at that time the name of Gore Vidal.

Only a mediocre student, Vidal joined the United States Army Reserve Corps on July 30, 1943 instead of enrolling at Harvard as he had originally planned. He has never regretted his decision, since he is convinced that attending an institution like Harvard would have been worthwhile only if he had "wanted to lead a conventional life and rise in a law firm or something." His tour of duty in the Aleutians as first mate on a transport ship, on the other hand, gave him the opportunity to read as deeply and as eclectically as he pleased and, perhaps more important, provided the inspiration and setting for his first novel, *Williwaw* (1946). (A williwaw is a sudden, violent storm.) Written when he was only nineteen in a style reminiscent of Hemingway's, *Williwaw* explores the underlying antagonisms among a seven-man crew on a freighter in the Alaskan waters. Published by E.P. Dutton, as were all his early novels, *Williwaw* received mixed notices. While some reviewers praised his "tightly plotted" story and skillful characterizations, others were annoyed by what they viewed as his excessive descriptions, "facile writing," and reliance upon the usual "pattern of the stories of storm." Nevertheless, most critics shared the expectations of R.M. Morgan of the Springfield *Republican* (July 28, 1946), who observed that "much may well be expected of this young man."

Discharged from the United States Army on February 15, 1946, Vidal began working as an editor for E.P. Dutton in New York, but encouraged by *Williwaw*'s reception, he quit after six months and moved to Antigua, Guatemala, where he hoped to concentrate on his writing. When he left New York, he had already completed a second novel, *In a Yellow Wood* (1947), based partly on his experiences as an editor for Dutton, and he finished a third work there, *The Season of Comfort* (1949). Neither novel fulfilled the promise Morgan had discerned in the author of *Williwaw*. Vidal himself thinks little of *In a Yellow Wood* ("it's so bad that I can't reread it"), and *The Season of Comfort*, a thinly veiled narrative of Vidal's unhappy childhood, has been panned as "an autobiographical self-indulgence rather than a serious *roman à clef*." A nearly fatal attack of hepatitis forced him to return to New York in 1947, but Antigua remained his primary residence until 1949.

Published not long after the groundbreaking Kinsey Report was released in 1948, Vidal's *The City and the Pillar* evoked a similarly shocked response for its unabashed treatment of an early homosexual encounter that propells its protagonist, Jim Willard, into a decades-long quest for a reunion with his partner, Bob Ford. Floating from one homosexual liaison to another but always faithful in spirit to his "ideal brother," Willard finally succeeds in his search, but it is a Pyrrhic victory. Having long ago rejected homosexuality, Ford spurns Willard's advances; enraged, Willard strangles him. (In the 1965 revised version, Ford is brutally raped, not murdered.) R.E. Kingery in the *Library Journal* (December 1, 1947) praised *The City and the Pillar* as a "serious, discerning, and obviously courageous novel" and compared it favorably to the works of Gide and Proust, but the majority of reviewers seconded C.V. Terry's opinion of it in the New York *Times* (January 11, 1948) as a "coldly clinical" novel that was "as sterile as its protagonist," while a *New Yorker* critic maintained that it approached the "level of unadorned tabloid writing." The furor created by *The City and the Pillar* impaired Vidal's critical reputation but enhanced the novel's sales, even though the staid New York *Times* refused to advertise it. With his proceeds from the novel and borrowed capital, Vidal bought "Edgewater," an 1820 mansion at Barrytown, New York, in 1950.

The severe backlash from the critical response to *The City and the Pillar* precipitated a six-year decline in Gore Vidal's career. Each of his next five novels, among them *Dark Green, Bright Red* (1950), *A Search for the King* (1950), and *The Judgment of Paris* (1952), received only lukewarm reviews and earned him just $5,000 on the average. Finding "Edgewater" expensive to maintain, Vidal turned first to the lecture circuit and then to writing stylish and entertaining but technically somewhat "untidy" detective novels under the pseudonym of Edgar Box. He finally abandoned the novel for a period. "Survival was now a desperate matter," Vidal has recalled. "So I hit upon a kind of five-year plan: an all-out raid upon television."

Vidal's raid upon the medium proved lucrative. He wrote many teleplays for such drama series as *Omnibus*, *Studio One*, and the *Philco Television Playhouse*; several were later adapted, either by himself or others, into films, the most memorable of which is *The Best Man* (United Artists, 1964), for which Vidal won the critics' award for best script at the Cannes Film Festival. He also adapted works by William Faulkner, Ernest Hemingway, and others for television. In 1955 Vidal received the Edgar Allan Poe Award for his teleplays, and by the end of the decade he was able to command up to $5,000 for a one-hour television script. For Hollywood, Vidal adapted Tennessee Williams' *Suddenly Last Summer* (Columbia, 1959), and as one of the last of MGM's contract writers he developed original scripts for *The Catered Affair* (1956), *I Accuse!* (1958), and *Scapegoat* (1959).

Toward the end of the decade, Vidal's career shifted direction again when he began to write for the stage. His adaptation of his *Visit to a Small Planet*, a teleplay originally aired on the *Goodyear Playhouse* (May 8, 1955), opened at Broadway's Booth Theatre on February 7, 1957. That farcical fantasy, which centers on Kreton, an alien "anthropologist" who comes to Earth to study man's "finest art"—war— ran for 388 performances. *The Best Man*, Vidal's satire on American politics, enjoyed an even more successful transition from television to theatre. After opening on March 31, 1960 at the Morosco Theatre, it ran for 520 performances. Although Vidal wrote two other plays involving politics—*Weekend* (1968) and *An Evening with Richard Nixon* (1972)—neither was well received by audiences or critics. His other theatrical efforts fared no better: *Romulus* (1962), Vidal's reworking of Friedrich Dürrenmatt's historical play *Romulus der Grosse*, closed after sixty-nine performances at the Music Box Theatre, and *On the March to the Sea* (1960) never made it to Broadway.

Now financially secure, Vidal returned to novel writing in 1964 with the publication by Little, Brown of *Julian*, a fictional biography of Flavius Claudius Julianus, the fourth-century Roman emperor who is popularly known as Julian the Apostate because he tried to restore paganism, in spite of his Christian upbringing. Although reviewers admired Vidal's narrative skill and literary style, most found the novel unsuccessful. The reviewer for *Newsweek* (June 15, 1964), for example, expressed his regret that "for all its impressive narrative skill and immense readability," *Julian* was, "finally, metaphysical costume drama."

The genre of the historical novel continued to intrigue Gore Vidal. With *Washington, D.C.* (Little, Brown, 1967), he began what was to become his "American trilogy." Covering the years from 1937 to 1952, the novel examined the milieu and morality of the nation's capital, principally through two characters with Presidential aspirations: Senator James Burden Day and Clay Overbury, his assistant. Although in his review for *Book Week* (April 30, 1967), John Kenneth Galbraith appraised *Washington, D.C.* as a "superb book," a minority of critics found it "slow and at times boring" because of its overabundance of characters and complex plot. In *Burr* (Random House, 1973), Vidal successfully recreated Revolutionary America through the "recollections" of Aaron Burr and of the narrator, Charles Schuyler, Burr's biographer and illegitimate son. Lauded as "an extraordinarily intelligent and entertaining novel" that "made a century and a half seem but a heartbeat away," *Burr* was also a popular success and remained a best seller for over forty weeks. There was a clear polarization of opinion in the critical reception accorded *1876* (Random House, 1976), in which Schuyler also served as narrator. In the New York *Times Book Review*, Julian Moynahan termed *1876* "a lead sinker," while Peter S. Prescott panned it as "a glossy bore" in *Newsweek* (March 8, 1976). However, Gordon L. Williams contended in *Business Week* (March 15, 1976) that Vidal had "another winner on his hands," a view echoed by Caroline Moorehead in the Toronto *Globe and Mail* (March 9, 1976).

Vidal's favorite work and one of his most controversial novels is *Myra Breckinridge* (Little, Brown, 1968), which combines an irreverent treatment of transsexuality with a satiric attack on American culture. In writing it, Vidal claims he "never laughed as much in [his] life . . . with surprise, too. . . . The unconscious mind certainly shaped that book." James McBride shared Vidal's enthusiasm in the New York *Times Book Review* (February 18, 1968), predicting that *Myra* would "sell like popcorn at a double feature." Not all critics were delighted, however. In his review for *Library Journal* (March 15, 1968), Eric Moon derided it as a "damp fizzle," while a reviewer for *Choice* (April 1, 1968) grudgingly admitted it was an "important"—if "sordid"—novel. A tasteless film adaptation of *Myra Breckinridge* (Twentieth Century-Fox, 1970) did nothing to enhance the book's reputation.

The critical consensus on *Myron* (Random House, 1974), a sequel to *Myra Breckinridge* set in 1973, was resoundingly negative, with reviewers finding Vidal's narration of the further exploits and sexual metamorphoses of Myra and her alter ego pointless or repetitious. "The lesson," James Boatwright concluded in the *New Republic* (December 7, 1974), is "that a second coming may turn out to be a big letdown." *Two Sisters: A Memoir in the Form of a Novel* (Little, Brown, 1970) had fared no better in the critics' circle.

In an interview for the New York *Times Book Review* (June 18, 1978) after the publication of *Kalki* (Random House, 1978), Vidal asserted, "I now write books that keep the author himself interested," but reviewers did not consider his nineteenth novel to be very engaging. The apocalyptic story of the efforts of James J. Kelly—who believes himself to be Kalki (the last reincarnation of the Hindu god Vishnu)—to destroy mankind and repopulate the world with a race bred from select survivors, was criticized for its tangled plot and aura of "invincible boredom" by Angela Carter in the *Guardian* (April 13, 1978), an evaluation that other "book chat" writers shared.

Creation (Random House, 1981), which Vidal said would be his last novel, received a more generous, if qualified, reception. Reviewers applauded his extensive research in his effort to recreate through the eyes of Cyrus Spitama, Zoroaster's disciple and grandson, the fifth century and its host of famous men—Gautama Buddha, Confucius, Xerxes, to name but a few. J.D. O'Hara, however, voiced the majority opinion in the *Nation* (March 21, 1981) when he complained that "all these great figures and their wisdom flow past us like an overloaded introduction-to-philosophy course based on Xeroxed handouts."

A "compulsive worker," to quote Jason Epstein, his editor at Random House, Gore Vidal often returned to screen writing between novels, perhaps as an outlet for his enormous energies, but with each new effort he only moved from "disaster to disaster," in his words. According to Vidal, directorial tampering with his scripts rendered *Visit to a Small Planet* (Paramount, 1960) unauthentic and *Myra Breckinridge* a disappointing, "dirty" movie. Determined that the 1979 Penthouse production of *Gore Vidal's Caligula* would not suffer a similar fate, he worked closely with producer Bob Guccione in the planning stages of the film, selecting Tinto Brass to direct and Malcolm McDowell and Peter O'Toole to play the leading roles, but to no avail. In the corrupted final version, his biography of the Roman emperor became no more than a "$17 million hardcore porn extravaganza," according to Michael Segell's description in *Rolling Stone* (May 15, 1980). Outraged, Vidal sought to disassociate himself from the project and successfully sued to have his name removed from the original title. Nevertheless, Gore Vidal continues to turn out an occasional script for Hollywood, including adaptions of *Kalki*, *Burr*, and Lucien Truscott's novel, *Dress Gray*, none of which has yet been produced.

Although he considers himself a born writer, Vidal has always been politically minded and freely admits to his lifelong passion to be President. Indeed, he believes that "nobody of [his] generation is better equipped" for that position. He combines his writing skills and political interests in candid and incisive essays that analyze—and usually excoriate—the present American political system and the government. In such collections of essays as *Rocking the Boat* (1962), *Reflections Upon a Sinking Ship* (1969), both published by Little, Brown, and most recently, *The Second American Revolution* (Random House, 1982), winner of the 1983 National Book Critics Circle Award for criticism, Vidal maintains that both political parties and the government are essentially "owned by the Chase Manhattan Bank and CBS." According to him, the financial powerhouses select a puppet-candidate who will promote their interests and the media then dutifully manipulate public opinion to engineer his election. As a form of protest he later termed "pointless," Gore Vidal and Dr. Benjamin Spock founded the People's Party in 1970 (incorporating their earlier New Party, founded in 1968), and served as cochairmen until its demise in 1972.

Nevertheless, Vidal does not completely disdain the system he so often castigates. In 1960 he ran for a seat in the House of Representatives from New York's staunchly Republican Twenty-ninth Congressional District. His substantial defeat in that contest represented a victory of sorts, however, for in spite of his radical proposals for taxes on wealth, recognition of mainland China, and federal aid for education, Vidal garnered more votes than any Democrat in that district since 1910. In 1982 he campaigned on an equally extreme platform in his unsuccessful bid for the Democratic nomination for the Senate seat vacated by California's S.I. Hayakawa. Its planks included the taxing of church income, the nationalizing of natural resources, and the abolition of the present governmental system in favor of a Parliamentary one.

Vidal has not limited his battles to the political arena, however. His heated public exchanges with Norman Mailer have resulted in fisticuffs and thrown drinks—and a lot of publicity—and his acerbity has embroiled him in other long-standing feuds. While acting as a commentator for ABC-TV with William F. Buckley Jr. at the 1968 Democratic Convention in Chicago, Vidal made repeated references to Buckley as a "crypto Nazi," which enraged the usually impeturbable and patrician conservative: "Now listen, you queer," Buckley said. "Stop calling me a crypto Nazi or I'll sock you in your goddamn face and you'll stay plastered." Buckley sued him for libel but dropped the suit before it reached trial. Another involvement in litigation was provoked by an article in which Truman Capote alleged that Vidal had been thrown out of a party at the White House, perhaps for laying a "brotherly hand" on his step-sister Jacqueline Kennedy, who was then First Lady. In an interview with Christopher P. Andersen for *People* magazine (March 30, 1981), Vidal, with his characteristic sense of humor, discussed the outcome of his libel suit against Capote: "Truman asked for a summary judgment, lost, and is appealing, but you'd never know it."

To pay off the debt accrued in his race for the Senate in the 1982 California Democratic primary, Vidal emerged from novelistic retirement to write, apparently in haste, *Duluth* (Random House, 1983). The book is not so much a novel as a smirking, madcap parody of the "academic novels" that Vidal scorns and a slapstick sendup of everything else in Middle America that curls his lip, including political skulduggery, Regency-style romances, and the nuclear family and the traditional morality that goes with it. As Christopher Lehman-Haupt noted in the New York *Times* (May 20, 1983), "this savagely inhuman comedy winds up" with Vidal's "usual apocalyptic indictment of the human race . . . of a world overrun with mindlessly procreating human beings." Although its characters, dialogue, and plot lines are the undeveloped, outrageous cartoons of a catch-all wit, *Duluth* was a "welcome" book to Stevenson Swanson of the Chicago *Tribune* (July 10, 1983) because, "try as he may, Vidal cannot write a boring sentence."

Six feet tall, Gore Vidal has large dark eyes and graying hair. Admittedly vain, he insists on being photographed from his left side. Vidal resides in Italy, sharing his villa in Ravello, "La Rondinaia," with Howard Austen, his companion of thirty-two years. An avowed atheist, Vidal insists that his image as an acid-tongued "gentleman bitch" is no pose: "I'm exactly as I appear. There is no warm loveable person inside. Beneath my cold exterior, once you break the ice, you find cold water."

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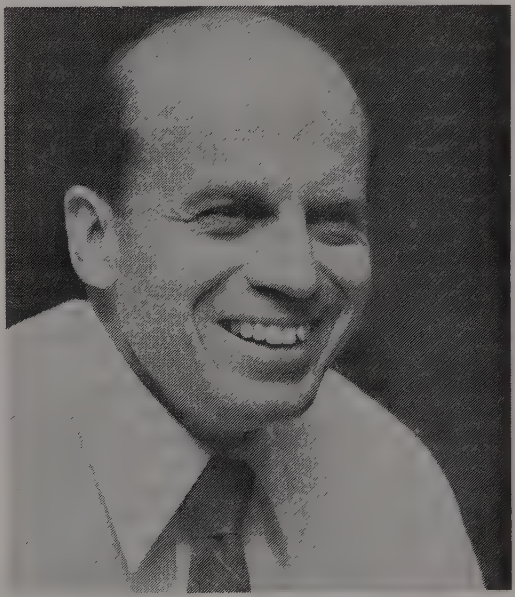
Viguerie, Richard A(rt)

(vig´ ə-rē)

Sept. 23, 1933– Direct-mail advertising executive; political fund raiser; publisher. Address: b. Richard A. Viguerie Company, 7777 Leesburg Pike, Falls Church, Va. 22043



"I'm frustrated on any day when I haven't saved Western civilization," Richard Viguerie, the direct-mail advertising executive, fund raiser for right-wing causes, and founder and publisher of the *Conservative Digest*, once told Nick Thimmesch of *New York* magazine (June 9, 1975). His messianic zeal has made him a millionaire whose business, the Richard A. Viguerie Company, reportedly grossed $15,000,000 in 1980, and a central figure in the "New Right." Unlike the partisans of earlier American conservative groups, who were more concerned with national defense and with economic issues, the members of the New Right—to quote Kevin P. Phillips, who coined the term—have focused their attention on "social issues, religious and cultural alienation, anti-elite rhetoric, lower-middle-class constituencies, populist fund raising, and plebiscitary opinion-mobilization."

Viguerie, who has been nicknamed "Godfather of the New Right," has two gigantic IBM computers in his suburban Virginia plant that contain the names of some 20,000,000 people, about 4,500,000 of whom are hard-core contributors to right-wing causes. By writing and mailing letters for groups appealing for funds and by controlling his clients' access to mailing lists, he has formed a powerful and aggressive coalition that is independent of the mass media.

Richard Art Viguerie was born on September 23, 1933, in Golden Acres, Texas, a suburb of Houston. The values of "God, family, and thrift" were instilled in him by his parents, Arthur G. and Elizabeth Viguerie, both Roman Catholics of Louisiana

French background, who moved to Texas just before the Great Depression. Arthur Viguerie began working at the Shell Oil Company as a construction worker, eventually rising to a middle-management position, and Elizabeth Viguerie was a practical nurse. Except for one year at a Roman Catholic parochial school, Richard Viguerie spent his formative years in public schools.

The outspoken, scrappy anti-Communism of "the two Macs"—General Douglas MacArthur and Senator Joseph R. McCarthy—won Viguerie's admiration during his student years. At Texas A & I in Kingsville his awakened interest in politics and his indifference to engineering caused him to change his major to the pre-law curriculum. Transferring to the University of Houston, he graduated with a B.S. degree in political science in 1956 but dropped out of its law school after two years because of poor grades. After spending a six-month stint as an army reservist, he took a job as a clerk with a small oil company. "But I always knew I was going to do things, important things, that would make a big difference in people's lives," he recalled in his autobiography and conservative manifesto, *The New Right: We're Ready to Lead* (Caroline House, 1980).

Politics became the outlet for Viguerie's ambitions. A member of the Young Republicans, he worked as a volunteer in Dwight D. Eisenhower's 1952 and 1956 Presidential campaigns and served as county campaign chairman in Houston for John Tower in his 1960 bid for the United States Senate. After answering an advertisement in the *National Review* in August 1961, he was hired as executive secretary by the recently founded conservative youth group Young Americans for Freedom, and moved to New York City, where YAF then had its offices. After YAF moved to Washington, D.C. in late 1962, Viguerie took on responsibility for liquidating a $20,000 debt that the organization had accumulated in its first year. Admittedly somewhat shy, he found it difficult to solicit funds in person and began writing letters instead. That method proved successful, and in early 1963 Viguerie asked the YAF board to appoint David Jones, the chairman of its Florida organization, as executive director, while he concentrated on direct-mail fund raising. Within a year, however, differences between the two men resulted in Viguerie's dismissal. Taking the YAF mailing list with him, he at first continued his fund-raising for the organization, but after five weeks his contract was canceled.

Viguerie started his own direct-mail business in 1965 with $400 in savings, a one-room office on Capitol Hill, one employee, and a list of 12,500 contributors to Barry Goldwater's 1964 Presidential campaign. In addition to the Richard A. Viguerie Company (RAVCO), his communications business also came to include over the next few years the Diversified Mailing Services, the American Mailing List Company, and the American Telecommunications Corporation. In 1972 he began to publish the newsletter *New Right Report*, and in 1975 he founded the monthly *Conservative Digest*, which eventually had a readership of some 70,000. Meanwhile, by the late 1960's Viguerie was raising funds for such political personalities as Senator Robert Griffin of Michigan, Congressman Philip Crane of Illinois, Alabama Governor George Wallace, and the right-wing Senate candidate Max Rafferty of California. But, unwilling to aid candidates on the opposite end of the ideological spectrum, he turned down a request from liberal Democratic Senator George S. McGovern of South Dakota to handle the direct-mail fund raising for his 1968 Presidential campaign.

Viguerie's first major brush with Presidential politics within the two-party system came in 1971, when he negotiated for several months with officials from the Committee to Re-elect the President over a contract to raise money for President Richard Nixon's reelection campaign. At the last moment he backed out because he viewed Nixon's economic stabilization program and his détente policy toward China and the Soviet Union as incompatible with conservatism. He then threw his support to conservative Republican Congressman John Ashbrook of Ohio. After Ashbrook was soundly defeated in the 1972 primaries, Viguerie had to absorb a $240,000 loss because of the no-loss guarantee in his contracts.

Viguerie's ideas on how to revitalize conservatism crystalized in 1973 and 1974, just as the Republican party was being badly damaged by the Watergate scandal. Convinced that the G.O.P. was no longer a viable party, he was willing—unlike more traditional conservatives, such as Barry Goldwater and William F. Buckley Jr.—to settle for a right-wing movement outside the Republican establishment, and he suggested that conservative Republicans should try to make inroads into the Democratic party.

In keeping with his disdain for traditional party lines, in 1973 Viguerie accepted a request from George Wallace asking him to assume control of direct-mail operations for him. Despite his misgivings about Wallace's justification of state interference in the economy, Viguerie was attracted to the Alabama governor's views on social issues, including his opposition to school busing and his advocacy of "law and order." The Wallace campaign had a list of some 1,000,000 names stored away, but fewer than 75,000 were those of contributors, and Wallace's 1972 Presidential campaign was about $250,000 in debt. Viguerie recruited additional donors from Nixon's 1972 contributor lists, and within eighteen months he had a list of 250,000 "true believers" for Wallace. His support for Wallace's Presidential candidacy was qualified, however, since he hoped for a "dream ticket" in 1976 that would bring Ronald Reagan and Wallace together in a new conservative coalition. Nevertheless, he raised about $7,000,000 for Wallace between 1973 and 1976.

Although the Wallace campaign made him contemplate coalition-building for the first time, Viguerie did not act to mobilize conservatives until President Gerald R. Ford nominated Nelson

Rockefeller as Vice-President in August 1974. "Nelson Rockefeller!" he exclaimed in his autobiography. "The liberal who attacked Barry Goldwater. . . . The high-flying, wild-spending leader of the Eastern Liberal Establishment. . . . As a conservative, I could hardly have been more upset if Ford had selected Teddy Kennedy."

Unable to block the Rockefeller nomination, Viguerie soon began to meet regularly with the "inner circle" of the New Right, including John T. (Terry) Dolan of the National Conservative Political Action Committee (NCPAC), Paul Weyrich of the Committee for the Survival of a Free Congress (CSFC), and Howard Phillips of the Caucus. Convinced that the money he had raised in the past had been used ineffectively, he decided to exert more control over candidates and causes.

A good deal of impetus to the New Right's fund-raising efforts was provided by the campaign reform legislation adopted to prevent repetition of "fat cat" contributions to Nixon's campaign committee in 1972. A loophole, however, allowed political action committees to spend unlimited amounts in campaigns so long as they did not give direct support to a specific candidate. The unforeseen consequence of that reform, according to Alan Crawford, the author of *Thunder on the Right* (1980), was that it magnified the importance of political technicians like Viguerie who knew how to tap thousands of direct-mail contributors for small donations.

Because liberals controlled the mass media, according to Viguerie, the New Right was compelled to use direct mail. "We couldn't get our candidates on the evening news or our issues talked about," he told an interviewer for *People* magazine (January 4, 1982). Taking advantage of the campaign finance laws, such New Right groups as the Committee for Survival of a Free Congress and Gun Owners of America were major contributors in the 1976 elections.

Unlike more traditional conservatives, Viguerie and his New Right allies bluntly proclaimed their militancy and minced no words about their determination to roll back the Great Society legislation of the 1960's. "We are no longer working to preserve the status quo," Viguerie has said. "We are radicals working to overthrow the power structure of this country." Such rhetoric alarmed not only liberals but also conservatives who, as Alan Crawford noted, believed that the New Right's use of direct-mail appeals undermined what they regarded as the Founding Fathers' intention to keep representative government one step removed from masses swayed by rabble-rousers.

Disillusioned with what he regarded as Ronald Reagan's increasingly moderate conservatism, Viguerie had already begun to train his sights elsewhere by the time George Wallace withdrew from the Presidential race in the spring of 1976. Just before the New Hampshire primary, he met with former Democratic Texas Governor John B. Connally to persuade him to enter the race as a Republican Presidential candidate. After Connally declined, Viguerie sponsored an unsuccessful write-in campaign for Connally as Democratic Presidential candidate in the New Hampshire primary.

Refusing to endorse incumbent President Gerald R. Ford after the Republican convention in Kansas City, Viguerie announced his intention to seek a spot for himself on the Presidential ticket of the American Independent party, founded in 1968 to promote George A. Wallace's candidacy. Hoping that the AIP might form the basis of a possible "new majority" of blue-collar workers, urban ethnics, and disappointed Reaganites, Viguerie and some of his New Right associates went to its Chicago convention in late August 1976. There he offered to the AIP the use of RAVCO's mailing lists on condition that Robert Morris, a former attorney for the Senate Internal Security Subcommittee, would be nominated for President and that Viguerie would be the Vice-Presidential candidate. But the party regulars selected the former Georgia Governor Lester Maddox, a rabid segregationist, as its Presidential candidate, and Viguerie repudiated what he regarded as a racist ticket.

Meanwhile, Viguerie's fund-raising activities had begun to draw heated criticism from some quarters. His persistence in soliciting from the same donors repeatedly angered some, who felt that such practices might cause the well of generosity to dry up, and his costly mailings generated intense legal scrutiny. In 1971 and 1972 the Richard A. Viguerie Company raised $2,300,000 for the anti-pornography group Citizens for Decent Literature, but kept over 80 percent of the funds to defray expenses. New York state auditors discovered in 1977 that of the $1,508,256 RAVCO brought in for the Children's Relief Fund, sponsored by the controversial Rev. Sun Myung Moon's Korean Cultural and Freedom Foundation, less than 6.3 percent went to the starving children it was supposed to feed, mainly because of RAVCO's "unconscionably high fees." New York State Attorney-General Louis J. Lefkowitz sought a permanent injunction in 1975 to prevent RAVCO from conducting fund drives in the state, charging that Viguerie's contracts with charitable organizations, that allowed him to retain a major portion of the funds raised, constituted "a fraud upon the contributing public." For a time, RAVCO was barred from mailing fund requests in Ohio and Connecticut, and officials from other states as well as federal authorities were investigating its activities.

Viguerie has defended the high initial costs of direct-mail solicitation, arguing that they should be viewed within the context of renewed contributions to be received in later mailings. Furthermore, he maintains that besides raising money, direct-mail solicitation fulfills the function of advertising and keeping the public informed of issues, and it may also serve such purposes as recruiting of volunteer workers and exhorting people to write to their political representatives or circulate petitions.

After the 1976 elections, Viguerie warned that conservatives now had the resources to mount "a massive assault on Congress in 1978." The Panama

Canal treaties, sent to the Senate for ratification in 1978, became a means by which Viguerie marked opponents for the New Right's "hit list." Described in his words as "our first halfway decent issue for galvanizing people," the treaties were anathema to many conservatives. Although RAVCO's mailing of 5,000 letters and raising $110,000 for a "truth squad" failed to prevent their ratification, Viguerie maintained that as a result of its efforts the Panama Canal treaties came within only a few votes of being defeated in the Senate. In the elections of 1978 and 1980 Viguerie claimed responsibility for the defeat of a number of moderate-to-liberal Senate supporters of the Panama Canal pacts.

Cheered by the results of the 1978 elections which, he admitted, "exceeded even our most optimistic expectations," Viguerie and his New Right associates took another step toward creating a coalition by identifying such "moral" issues as abortion, prohibition of prayer in public schools, and homosexual rights, because of which traditionalists felt themselves beleagured. Viguerie claimed that he was merely following the example of liberals who successfully stressed single issues, but some conservatives warned that the single-issue emphasis was dangerous for the political system.

Viguerie had hoped to find a conservative Republican who, like the liberal Democrat Eugene McCarthy in 1968, would be "brave enough to challenge the establishment," but by 1979 he had come to realize that the idea of a third party was "an opportunity now past." He worked for Republican Congressman Philip Crane's Presidential campaign for over a year, and then returned to John Connally's camp. But after Connally lost in the primaries in early 1980, Viguerie jumped onto Ronald Reagan's bandwagon.

The elections of November 1980 at first seemed a double triumph for Viguerie. Not only had his 65,000,000 mailings of fund-raising appeals helped to remove such major Democratic liberals as George McGovern, John Culver of Iowa, Frank Church of Idaho, and Birch Bayh of Indiana from the United States Senate, but they had also contributed to installing a conservative Republican President in the White House. Within a few months, however, Viguerie expressed disappointment with Reagan's concessions to the "Ivy League-Wall Street-big business type of Republicanism." He was especially disenchanted with such Presidential appointments as those of Supreme Court Justice Sandra Day O'Connor and Education Secretary T. H. Bell, whose positions on key issues did not conform with those of the New Right. When in the summer of 1982 Reagan backed a proposed $98.9 billion tax hike over a three-year period, Viguerie helped to lead a New Right Revolt against the measure, and in the July 1982 issue of *Conservative Digest* he published a long list of grievances against the Administration. "Reagan has clearly changed," he told Kurt Andersen of *Time* (August 16, 1982). "You just see him moving off to the left on issue after issue." After the New Right suffered some setbacks in the November 1982 elections, Viguerie called for an anti-elitist "new populist" revolt but added: "If we win or lose, it's not our doing. God's will is going to be done. He's got his plan."

During 1982, Viguerie and other spokesmen for the New Right conducted a determined campaign to "defund the left," aimed at denying federal money to liberal groups. President Reagan's appointment of Henry A. Kissinger in July 1983 to head a bipartisan commission on Central America prompted Viguerie to assert that the former Secretary of State had been "this nation's number one foreign policy official when United States foreign policy virtually collapsed." And when the downing of a South Korean airliner by Soviet fighter planes in September evoked a response from Reagan that members of the New Right considered too weak, Viguerie commented that the President "just walked away from the town bully without drawing his gun."

With his wife, the former Elaine O'Leary, whom he married in February 1962, and their children, Renée, Michelle, and Ryan, Richard A. Viguerie makes his home in a town house in the Georgetown section of Washington, D.C. and also has a farm in suburban Virginia. Described by Alan Crawford as "an intense and somewhat diffident, but nevertheless cheerful man with rapidly thinning hair and a wiry physique," and as "an unprepossessing individual not given to lavish tastes or high living," Viguerie is generous with his friends and employees and cordial toward his political adversaries. An avid golfer, he sponsors periodic Richard A. Viguerie golf tournaments for close associates. Although the Vigueries are Roman Catholic, they subscribe to the spiritualism of Edgar Cayce and to some principles of Eastern religions; they have, moreover, sent their children to a Protestant fundamentalist school. Viguerie was selected in 1979 as one of *Time* magazine's "fifty faces for America's future," and in 1981 as one of *People* magazine's "most intriguing people" of the year.

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Watts, Heather

Sept. 27, 1953– Dancer. Address: b. c/o New York City Ballet, New York State Theater, Lincoln Center for the Performing Arts, New York City, N.Y. 10023

For a number of years, Heather Watts's idiosyncratic approach to ballet seemed to put her at odds with the pure-dance ethic of the iconoclastic New

Heather Watts

York City Ballet, which she had joined in 1970, but as Jennifer Dunning, a dance critic for the New York *Times*, recently observed, of all the company's ballerinas Miss Watts comes closest "to personifying the real variety of the Balanchine dancer." A dancer of extraordinary versatility, she can be meltingly soft, as in *Davidsbündlertänze*, angular and hard-edged, as in *Agon*, or infectiously funny, as in *Square Dance*. Despite her devotion to Balanchine, she invariably "resists the expected," to use John Gruen's words, turning each ballet in her large and unusually varied repertory into a vehicle for personal expression. In 1982 Miss Watts was named head of the New York State Summer School of the Arts School of Dance, which is loosely affiliated with the New York City Ballet.

The second of the four children of Keith Nevin and Sheelagh Maud (Woodhead) Watts, Linda Heather Watts was born on September 27, 1953 in Long Beach, California. Her father is an aerospace engineer; her British-born mother, a journalist. Reared in rural Chatsworth, on the outskirts of Los Angeles, Miss Watts dreamed of becoming an actress, and it was at the suggestion of a local drama coach that she began taking ballet lessons at the age of ten. Her dance teacher was Sheila Rozann, a disciple of George Balanchine, the director of the New York City Ballet. When City Ballet arrived in Los Angeles for a short stand in 1964, Miss Rozann's students auditioned for the roles of fairies and insects in the company's production of Balanchine's *A Midsummer Night's Dream*. To her delight, Miss Watts was chosen to play one of Oberon's insect attendants. "From that moment on I knew I wanted to be a dancer, and I wanted to be a dancer with the New York City Ballet," she told John Gruen in an interview for *Dance* magazine (February 1980).

A few months later, Diana Adams, a principal dancer with the City Ballet, observed Sheila Rozann's students in class and selected several of her most gifted pupils, including Heather Watts, for Ford Foundation scholarship grants. In 1966 another City Ballet ballerina, Violette Verdy, served as a guest teacher at Miss Rozann's school. She, too, recognized Miss Watts's potential and recommended that the young dancer continue her training at the company-affiliated School of American Ballet in New York City.

In the summer of 1967 Miss Watts went to New York for three months of intensive study at the School of American Ballet. Her teachers, among them Stanley Williams, André Eglevsky, and Alexandra Danilova, were so impressed by her that they asked her parents to let her stay on at the school as a full-time student, but the Wattses felt that their daughter was too young to be on her own. Heather Watts reluctantly returned to the local public high school in Chatsworth. Disappointed and depressed, she stopped dancing and went through what she has since described as her "bad kid phase." "I was bratty . . . ," she admitted to John Gruen. "Whatever was wrong, I would do. I was very energetic, very lively, almost hyper- active. I wasn't mean, but I was a little gang leader . . . , and the gang was always in trouble." Eventually, she resumed her ballet classes, this time with Natalia Clare. Within a few months she was dancing in the corps de ballet of Miss Clare's Ballet de Jeunesse in a scaled-down version of Balanchine's *Serenade*.

Finally winning her parent's permission, Heather Watts moved, in 1968, to New York to attend the School of American Ballet as a Ford Foundation Scholarship student. Like all her classmates, she took a regular course of study at the nearby Professional Children's School, in addition to her daily ballet instruction. Bored by her academic studies, she dropped out of the Professional Children's School several months short of graduation. Over the next few years, she took correspondence courses to complete her high school education, earning her diploma at nineteen. Meanwhile, she continued her training at the School of American Ballet, but she was such an uncooperative, undisciplined pupil that her instructors threatened to send her home in spite of her undeniable talent. Instead, they did not promote her to the "D" class, from which young dancers usually go on to the City Ballet corps.

Recognizing her unique qualities, Balanchine intervened on her behalf and, in 1970, Heather Watts was moved up to the "D" class. After her technically proficient performance in a workshop production, she was invited to join the New York City Ballet's corps de ballet, but her first two years with the company were discouraging because she was rarely given the opportunity to dance. "Demoralized," to use her word, by her lack of progress, she began staying out late and skipping company classes, but under Balanchine's patient guidance, she eventually settled down to a regular routine of several daily classes and rehearsals. "It took me three years to wake up," she said later, as quoted in *Newsweek* (February 12, 1979). "I'll never be the dancer I could have been if I hadn't thrown those years out the window."

As she gained strength and stamina, Heather Watts was rewarded with small corps parts in such ballets as *Swan Lake* and *Stars and Stripes* and, in time, with demi-soloist roles in such City Ballet staples as Balanchine's *Symphony in C*, *Allegro Brillante*, and the "Emeralds" segment of *Jewels* and Jerome Robbins' *Goldberg Variations*. John Gruen, the dance critic and historian, was an early admirer of the ballerina's highly individual and "invariably interesting" style. "To see Watts in motion was to be in touch with a dancer who insisted on achieving clarity on her own terms," he wrote in his retrospective piece for *Dance* magazine. "It was a clarity made evident through subtle yet provocative exaggeration—an extra stop released, a moment in time stretched and deepened, a gesture savored. These quixotic liberties, later to coalesce into the Watts style, might momentarily unsettle the fluidity of a corps variation but never destroy it."

In the mid-1970's George Balanchine further tested Miss Watts's versatility by assigning her leading roles in such diverse works as *Episodes*, the visualization of Anton Webern's sparse, atonal score, the glittering *Theme and Variations*, *Scherzo Fantastique*, a demanding "speed" ballet, and *The Cage*, Robbins' frightening one-act ballet about a matriarchal society of ferocious, insect-like creatures who instinctively kill the males of their species. Her electrifying portrayal of the venomous, predatory Novice in *The Cage* earned Miss Watts the first rave notices of her career. "She has always had a dramatic tinge to her dancing, and on this occasion, she pulled out all the stops . . . ,"Anna Kisselgoff wrote in her review of the dancer's debut in the role for the New York *Times* (June 27, 1977). She was especially impressed by Heather Watts's uncanny ability to find "a range of emotion" within the framework of the choreography. The Novice has remained one of the ballerina's most forceful characterizations. Even after five years in the part, she continued to add subtle and illuminating dramatic nuances to her interpretation.

It was Heather Watts's unfailing attention to details that made her debuts, particularly in ballets with dramatic overtones, so memorable. During the 1977-78 winter season in New York City, for example, she and her partner, Peter Martins, gave a new twist to the "Gold and Silver Waltz" sequence in Balanchine's luscious *Vienna Waltzes*. Miss Watts, as the mysterious woman in black, and Martins, as a dashing Hussar, managed to convey, through movement alone, the impression that this seemingly chance encounter was not their first meeting, nor their last. The following season Heather Watts turned the "sweet young thing" in *Who Cares?*, Balanchine's homage to Broadway musicals, into a *femme fatale* with a sexy, "pinup strut," to use Anna Kisselgoff's words.

Perhaps Miss Watts's most exciting debut in the late 1970's, however, was in Peter Martins' angular, acrobatic *Calcium Light Night*, a series of showy solos and duets, to music by Charles Ives, created especially for the ballerina and Daniel Duell. During the course of that tongue-in-cheek exercise in pure movement, she was called upon to repeat, on *pointe*, her partner's quirky solos, engage in a staccato, seriocomic pas de deux that reminded one critic of a tug of war, and execute a militaristic drill with parade-ground precision. At the world premiere of the ballet on January 19, 1978, she carried off her difficult assignment with aplomb and cheeky good humor. "Her work is as delicate as filigree," Hubert Saal wrote in his enthusiastic review for *Newsweek* (February 6, 1978). "Yet she seems to live on the far edge of control, dancing in capital letters punctuated by exclamation points. She's the eternal lady of the circus, blending sex with lyricism and comedy."

Promoted to soloist in May 1979, Heather Watts quickly added to her steadily growing personal repertory the roles of Dewdrop and the Sugar Plum Fairy in *The Nutcracker*, the leader of the Bacchantes in *Orpheus*, Terpsichore in *Apollo*, the andante section of the *Brahms-Schönberg Quartet*, the "Liberty Bell" pas de deux in the perennial crowd pleaser *Stars and Stripes*, and the expressive adagio movement in Balanchine's intoxicating *Symphony in C*. She also performed in such City Ballet audience favorites as *Dances at a Gathering*, *Concerto Barocco*, *The Goldberg Variations*, *The Four Temperaments*, and the flashy "Rubies" section in *Jewels*.

Because she felt that she was unsuited to the part, Miss Watts was surprised when Balanchine cast her in the witty, fast-paced "Rubies." "I'm not fast, I'm not funny, and I had never even been in the corps of it," she told John Gruen. "It was strange, but it somehow settled in my mind the question that was gnawing at me: Can I really dance?" As Anna Kisselgoff testified in her New York *Times* (July 1, 1978) review of the ballerina's debut in "Rubies," the answer was "yes": "Miss Watts danced this exuberant quirky choreography with a special slink. She does not have the sense of humor Miss [Patricia] McBride displays so naturally in the role, but she turns other aspects of the part to her own advantage. She has captured the pinup-girl tone of the choreography. Every knee held up and every stretched back arch was phrased into a new accent—tantalizing, teasing, and totally terrific."

During Miss Watts's first year as a soloist, both Peter Martins and Jerome Robbins tailored new ballets to her special talents. She was lighthearted and fleetfooted in the humorous "Winter" section of Robbins' *The Four Seasons*, in which she playfully led a group of shivering ballerinas in a series of warmup exercises, and swooningly romantic in Martins' *Rossini Pas De Deux* and *Sonate di Scarlatti*. Robert Greskovic, commenting in *Ballet News* (November 1979), found little to admire in the abstract *Sonate di Scarlatti*. He was particularly disappointed by the uninventive choreography for the women. "Only Watts . . . ," he wrote, "manages to articulate moves of delicacy and strength that display pointwork as more than a matter of being on toe."

In October 1979, just before the opening of the New York City Ballet's winter season in its home theatre, Heather Watts was elevated to the rank of principal dancer. To help her extend her range and, at the same time, increase her self-confidence, Balanchine assigned her one new leading role after another in a wide variety of ballets: Bournonville's sprightly *La Ventana*, Robbins' *In the Night*, and a host of his own works, including *Divertimento No. 15, Symphony in Three Movements, Union Jack, Walpurgisnacht Ballet, Chaconne*, and *Western Symphony*. Miss Watts was perhaps most affecting as the young ballet student in Robbins' sensual *Afternoon of a Faun*. Her portrayal of the girl as a coltish, somewhat tough, self-absorbed teenager rather than the ideal nymph/woman gave the ballet a contemporary look.

The turning point in Heather Watts's career, by her own estimation, came in the fall of 1980, when George Balanchine selected her to originate one of the four ballerina roles in *Robert Schumann's Davidsbündlertänze*, his poignant chamber ballet loosely based on the life of the composer. "Being cast in the new ballet was like being stamped as one of his dancers," she explained to Jennifer Dunning in a interview for a New York *Times* (November 11, 1980) profile. "I'd been doing important roles, but they always belonged to someone else. People always tell me I'm 'different' from other dancers and, somehow, not fitting into a category was very scary. . . . But being put in one of Mr. Balanchine's new ballets at this point in my life made me feel secure. . . . Now I don't feel I'll wake up and everything will be gone." As the couple representing the high-spirited aspect of Schumann's character, Miss Watts and Peter Martins danced their exhilarating duet with an almost delirious abandon.

The New York City Ballet's other principal choreographers, Robbins and Martins, also fashioned new works for Miss Watts. Robbins' creations for her included the vampy "Ragtime" segment of *Four Chamber Works*, his entry in the company's 1982 Stravinsky Festival, and *Piano Pieces*, the unquestioned hit of the 1981 Tchaikovsky Festival. In full command of the subtle emotional shifts as well as the playful, folk-flavored choreography of *Piano Pieces*, Miss Watts turned in a masterful, beautifully realized performance that contributed significantly to the ballet's enormous popularity.

Martins' inventions for Miss Watts ranged from *Lille Suite*, a neoromantic exploration of the vicissitudes of love, to the plotless exercise *Suite From Histoire du Soldat*. In the opinion of most critics, however, Martins' best choreography for Miss Watts to date is his *Concerto for Two Solo Pianos*, which received its world premiere during the Stravinsky Festival in June 1982. As Arlene Croce observed in her lengthy analysis of the work for the *New Yorker* (June 28, 1982), "his use of her determines the shape of the whole ballet." Because it takes into account her "thorniness" and "almost bitter honesty" as well as her "quick intelligence" and "serious dedication," the choreography for Miss Watts "both sums her up and explains her . . . ," Miss Croce went on. "In the *Concerto*, Watts projects the kind of tension that is felt today by many women. She transcends herself and becomes part of the spectacle of the world. The role makes her a star."

Throughout Miss Watts's career reviewers had been sharply divided over her merits as a dancer in general and as a Balanchine dancer in particular, but by the end of the New York City Ballet's 1981–82 season, most were inclined to agree with Arlene Croce that she was indeed a ballerina of top international rank. During that season, Miss Watts assumed an astonishing number of new roles. Her nervy assertiveness in the manipulative central duet in *Agon*, her delicate, precise footwork in Bournonville's *Kermesse in Bruges* pas de deux, her caution-to-the-winds attack in the fiendishly difficult principal part in *Ballo della Regina*, and her light, floating *ballon* in the "Voices of Spring" section of *Vienna Waltzes* won over even her harshest critics. Other congenial annexations to her extensive personal repertory were Balanchine's *Donizetti Variations, Stravinsky Violin Concerto*, and *Tchaikovsky Suite No. 3*, Robbins' *In G Major* and *Opus 19*, and Martins' *Délibes Divertissement*.

Of average height, Heather Watts has broad shoulders, a thin torso and "impossibly long arms and legs," to quote one reviewer. Admittedly fond of junk food, she still maintains her weight at a steady 106 pounds. Her fragile appearance is deceptive, for as Mel Tomlinson, a frequent partner, told a reporter for *Ballet News* (January 1983), she is "so strong she holds me up half the time in *Agon*." Her fifteen-hour workday of classes, rehearsals, and performances leaves little time for recreation. In her few free hours, she reads or goes to a movie. To supplement her income, Miss Watts, like several of her City Ballet colleagues, recently began doing television commercials. She appears for Ship 'n' Shore blouses and Flintstones vitamins. The ballerina lives in an apartment in the so-called "dance belt" on Manhattan's Upper West Side.

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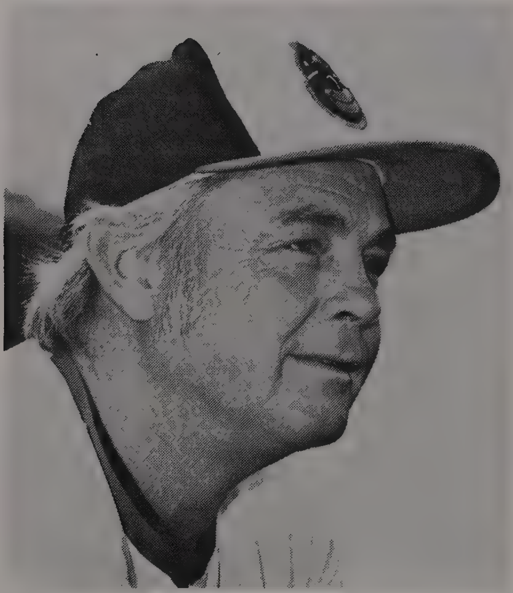

Weaver, Earl

Aug. 14, 1930– Former baseball manager. Address: b. c/o Baltimore Orioles, Memorial Stadium, 33rd St. and Ellerslie Ave., Baltimore, Md. 21218

"Tired of yelling at people," the irascible and colorful Earl Weaver retired in October 1982, after fifteen successful seasons managing the Baltimore Orioles—the longest unbroken tenure of any contemporary major-league baseball manager. Over that span, Weaver guided the Orioles to a winning percentage second to none, to four American League pennants, to a world championship, and to five 100-win seasons, a record matching Connie Mack's and excelled only by Joe McCarthy's six. As the scourge of umpires, he won another distinction, that of the most ejected manager in the majors, with eighty-nine dismissals from games and three suspensions. A brilliant, driven scrambler whose aggressiveness was more methodical than mad, Weaver made unprecedented use of statistical science in the charting of players and the configuring of lineups, and he was a master at motivating his men. As Terry Pluto observed in his biography *The Earl of Baltimore* (1982), "Clearly, his record makes Earl a hot commodity, but it is his temper, his inner constitution, and his wit which have made him a star and the game's resident genius." Weaver's major-league career winning percentage was .596, the third best in history, excelled only by Joe McCarthy's .614 and Frank Selee's .598.

Earl Sidney Weaver was born in St. Louis, Missouri on August 14, 1930, the son of Earl Milton Weaver, the proprietor of a dry-cleaning shop, and Ethel Genieve (Wakefield) Weaver. He began playing baseball at the age of five, when his father and grandfather took turns pitching to him in the backyard. From the age of six he was exposed to major league players—the members of the St. Louis Cardinals and St. Louis Browns whose uniforms his father drycleaned. He attended most of the home games of the two teams.

Weaver played second base for the Beaumont High School team in St. Louis, and he also played sandlot and American Legion ball. Despite his small size, barely adequate arm, and slow running, he impressed scouts for the Cardinals and Browns. The former outbid the latter in recruiting him, with a contract for $175 a month and an immediate bonus of $1,500, a far cry from the estimated $200,000 he would make at his managerial peak. (The Browns offered the same salary and a $2,000 bonus, but the bonus was to be contingent on his lasting out a full season.) Weaver played on Cardinal farm teams until he was sold to the Pittsburgh Pirates in 1955. From Pittsburgh's Class AA farm club in New Orleans, he went in 1956 to the independent Knoxville (Tennessee) Smokies, where he began managing in addition to playing. Following the 1956 season he was signed by the Baltimore Orioles for his managerial skill. Although he would continue playing, full time at first and then part time, in emergencies, he knew that his major-league aspirations as a player were behind him, as he recounted to a reporter for *Time* (July 23, 1979): "It broke my heart, but right then I started becoming a good baseball person, because when I came to recognize, and more important, *accept* my own deficiencies, then I could recognize other players' inabilities and learn to accept them, not for what they can't do, but for what they can do. And in the process, I suppose, I broke some hearts."

For the first and last time, Weaver compiled a losing record in 1957, when Fitzgerald, Georgia, the Baltimore farm team he was managing, went 65–74. From then on, his minor league teams never finished worse than fourth, and from 1962 on, never below second. He remained in the Georgia-Florida League in 1958, when Fitzgerald affiliated with Dublin, Georgia, a larger team that drew a better gate. In 1959 he was promoted to Class C Aberdeen, South Dakota, and the two following years he managed the Class B Fox Cities Team in Appleton, Wisconsin. The year 1960 was the last in which he subbed as a player on a fairly regular basis and the first in which he earned his living from baseball year round. Previously he had spent the offseasons supporting himself and his family at a succession of jobs outside of baseball, from stone mason's helper to office manager for a loan company. In 1960 he began managing winters in the Instructional League, and in 1961 he was made director of the Orioles' minor-league central spring training camp, with the responsibility of setting up an instructional program of techniques and fundamentals to be used by every club in the Baltimore organization below Triple-A. The system of rundowns, relays, cutoffs, and so on that he introduced was later adopted by the Orioles themselves. Harry Dalton, the former director of player personnel with the Orioles, alluding to the allegation of some critics that Weaver was "a push-button manager," was quoted as saying by Al Hirshberg in *Sport* (October 1972): "Weaver set up a plan of instruction in 1961 when he was thirty-one years old which we've barely changed to this day. [He is] the most knowledgeable, most methodical, most careful manager in baseball. Push-button manager? He built the machine and installed all the buttons."

Advancing in the Baltimore organization, Weaver picked up one pennant and three hairbreadth second-place finishes during a four-year stretch with the Class A Elmira, New York, Pioneers. After five years of non-playing, he made a single, final appearance on the field in 1965, when the Elmira second baseman injured his leg in the ninth inning and Weaver took his place for three outs. Foregoing winter ball in 1964 and 1965, he sold used cars in Elmira. As he relates in his autobiography, *It's What You Learn After You Know It All That Counts* (Doubleday, 1982), written with Barry Stainback, the secrets of his success in managing carried over into selling. An amateur hypnotist, he "never hypnotized a ballplayer to get a message across" but he did try "to reach the subconscious by planting suggestions in any manner, shape, or form." That experience, along with his reading of Dale Carnegie, made him "an ideal used car salesman." "The art of selling cars was similar to but easier than selling players on a new way of doing something."

Weaver guided the Class AAA Rochester, New York Redwings to the International League pennant in 1966 and to a first-place tie in 1967, when the Redwings lost a one-game playoff. When he moved up to the majors in 1968, he left behind him in the the minors an 841–697 win-loss record as a manager and a .267 batting average as a player. More conspicuously, he left behind a reputation for run-ins with umpires that gave him a lasting place in minor-league folklore. Having an encyclopedic knowledge of baseball, he pursued his professed mission of "educating" the men in blue with a zeal bordering on the maniacal, and in the course of that pursuit he was ejected from the field six to eight times a year. On one occasion, when he was sent to the clubhouse for too vociferously protesting a foul ball decision on a shot over third base, he ripped the base from the ground and took it along with him, shouting to the umpire, "You're not using this anyway!" On another, frustrated at what he considered to be the plate umpire's miscalling of pitches, he went out and buried the plate under a mound of soil, explaining that the umpire was "not paying any attention to this thing" anyway. On yet another occasion he feigned a heart attack. As Terry Pluto observed in his book on Weaver, *The Earl of Baltimore* (1982), the fans knew that Weaver's antics were sometimes "just plain wrong . . . but they also knew he screamed and kicked and stomped and clawed for every advantage, and they loved him for it."

Called up to Baltimore as first-base coach in April 1968, Weaver replaced Hank Bauer as manager three months later. On the day he took over, July 11, 1968, one of his favorite mottos was posted in the Baltimore clubhouse: "It's what you learn after you know it all that counts." (Another credo of his was, "Winning is everything.") Like other major league clubs, Baltimore had routinely provided its managers with statistics, but not in the constantly updated detail that Weaver demanded for his game-to-game, inning-to-inning calculations of lineup and batting order. Under Weaver, the expanded, open-ended Baltimore files on all American League players stressed the mutual performance of each Oriole vis-à-vis each opposing batter or pitcher.

Before a game, Weaver would digest the relevant statistics onto index cards, using, in keeping with one of his superstitions, a "lucky" pen. The information on the cards, indicating how to pitch to and how to defense batters and what patterns to expect from opposing pitchers, was combined with computer print-outs and last-minute reports from scouts to enable Weaver to decide, in consultation with his coaches, how best to use his players. Using positive thinking, he did not demand all-round excellence where it could not be had, and he downplayed individual deficiencies, emphasizing the particular talent of each player and giving everyone on the bench a chance to exercise that talent when a given situation called for it. His other innovations included permitting all of his pitchers to call their own games; never leaving a starting pitcher in a game only to record a loss, the opposition of fans notwithstanding; and turning from a five-man to a four-man pitching rotation. The Orioles, who had dropped from the world championship in 1966 to sixth place in the American League in 1967, were reinvigorated by their imaginative, lively new manager, then the youngest in the league, and finished in second place in 1968.

Over the winter of 1968–69 Weaver developed a detailed training schedule and, with the help of his coaches, a manual of fundamentals to be used throughout the Oriole system. In his first spring training as a major-league manager he made clear to all in camp his offensive philosophy, which was to get two or three men on base and have someone hit a homer or extra-base hit rather than a squeeze or sacrifice bunt, because he did not "believe in giving away an out at any time." At his request, the Oriole front office went to the expense of keeping filmed records charting every pitch thrown by the Baltimore staff and showing the team's hitters both at their best and in slumps, so that they could see what they were doing differently at the plate.

In 1969 the Orioles finished first in the American League East, with a 109–53 record, took the league pennant in a three-game sweep of Minnesota, and then lost the World Series to the underdog New York Mets. During game four of the series, Weaver became the first manager in thirty-four years to be ejected from a series game. With 108 victories, the Orioles again led the East in 1970, and they again swept the Minnesota Twins in the playoffs. Following Weaver's strategy of building up a lead during the first half of a game and playing to avoid injury during the second half, they went on to defeat the Cincinnati Reds in the World Series. They again won more than a hundred games (101) in 1971, finishing first in the East by a twelve-game margin over the Detroit Tigers. (Their 318 wins in the years 1969–71 is an American League record for a three-year span.) They also swept the playoffs for the third year in a row, this time defeating the Oakland A's. The Pittsburgh Pirates beat them in a close World Series, four games to three.

After a slow start in 1972, the Orioles were in the thick of the division race, in first or second place, until the end of the season, when they fell into third place, with eighty wins, five games behind the Detroit Tigers. With ninety-seven victories, Baltimore finished first in the East in 1973 but was eliminated in the playoffs by the Oakland A's. "I didn't feel any excitement when I was voted the AP Manager of the Year," Weaver recounts in his autobiography. "It was nice to finally win it, but I would have rather won the pennant."

The Orioles led the East again in 1974, with a 91–71 record, for a .562 winning percentage, and again they lost the playoffs to Oakland. Although their winning percentage was slightly better, they finished second in the East in 1975, and they remained in second place through 1977, when they tied with the Boston Red Sox at .602. In 1977 Weaver was voted American League Manager of the Year in the Associated Press poll of fans and Major League Manager of the Year in the *Sporting News* poll of players, managers, and coaches.

Baltimore's strength, the source of its talent, has always been its stable, well organized farm system. Unable to compete with financially stronger teams for established stars, the Orioles had suffered when baseball's reserve clause was modified in 1976. Under the modification, players up for option who refused to sign a contract for the season were rewarded with free-agency at the end of the season. In the reentry draft held on November 4, 1976, Baltimore lost the homerun slugger Reggie Jackson, the ace infielder Bobby Grich, and pitcher Wayne Garland to teams making lucrative bids for them. It retained a strong pitching staff in veterans Jim Palmer (Weaver's friendly nemesis, the one Oriole who regularly defied the Napoleonic manager's dictates), Ross Grimsley, and Rudy May and newcomers Mike Flanagan, Scott McGregor, and Dennis Martinez. Although they won ninety of their 161 games, the Orioles dropped to fourth place in the American League East in 1978.

Resurging, Baltimore had the best record (102–57) in the majors in 1979. During that season Weaver went on one of his more protracted rampages, earning ejection six times in seven weeks. On the first occasion, Weaver dramatized what he considered the umpire's ignorance of the rules by tearing up a rule book and throwing it to the four winds. On the sixth, American League President Lee MacPhail suspended Weaver for three days for publicly questioning the integrity of umpire Ron Luciano, the manager's archadversary ever since Eastern League days. The Orioles swept the 1979 playoffs against the California Angels, but the Pittsburgh Pirates came from behind to beat them in the seventh game of the World Series. For the second time, Weaver's peers in 1979 chose him Manager of the Year in the *Sporting News* poll. With 100 victories, the Orioles finished second in the East in 1980, three games behind the New York Yankees. They again finished second in the strike-shortened 1981 season, when their record was 59–46, and in 1982, when they went 94–68. At the end of the 1982 season, his last, Weaver's major-league career totals were 1,354 wins and 919 losses.

In anticipation of Weaver's announced retirement, a "Thanks Earl Day" was held in Memorial Stadium in Baltimore on September 19, 1982. On his last day as manager, October 3, 1982, a sellout crowd in the stadium gave a tearful Weaver two standing ovations, for a total of fifteen minutes. In a subsequent interview with Gary Pomerantz of the Washington *Post* (October 10, 1982), Weaver explained why he was retiring at fifty-two. Although he considered himself "a lucky son of a gun" to have earned his livelihood in baseball, his "first love," rather "than in the business world or in anything else," managing required a drive he doubted he could muster in the future. Recalling his confrontations with umpires and with players who resented being left out of the lineup or taken out for a pinch hitter or shouted at for mistakes, he summed up the work of managing as consisting of "constant decisions of whose feelings you want to hurt all the time." "I accepted it because I had to make a living. Now I don't have to make a living. I've saved my money. I've been frugal." His chief regret was that he had not been able to give more time and love to his children when they were growing up. "Now I want to take some time and do whatever I possibly can for them and see them all, but now I couldn't do nothing for 'em."

Weaver has signed a two-year contract with the Orioles as a consultant and scout. Speculation about his future ranges from the possibility that he will, with the passage of time, be lured back into major-league managing to the probability that he will be doing more work in media. When he was managing the Orioles he did a five-minute commentary before each home game, called *Manager's Corner*, over radio station WFBR in Baltimore, and he did a color commentary of the 1982 American League playoffs on the ABC television network.

As a manager, the tempestuous Weaver maintained a social aloofness from his players, sitting alone on the plane on which the team traveled, for example. In the dugout he was direct and honest, quick to hurl a verbal barb at a player who needed goading. Often the player would answer back, but neither side would hold a grudge, and Weaver could be surprisingly patient with players in a slump or at the limit of their abilities, because, as he once explained, "what's the use of getting mad at people who fall short doing their best?" Beneath his rages, he was calm at heart, fearless and impervious to pressure. He was happily available to the press, and he still enjoys after-dinner speaking. His speeches, like the radio show he did in Baltimore, are carefully prepared by Weaver himself, who prides himself on his writing.

Earl Weaver and Marianna Osgood were married in 1964, a year after Weaver's fourteen-year marriage to Jane Johnston ended in divorce. By his first marriage Weaver has three grown children, Michael, Rhonda, and Theresa, and he has a stepdaughter, Kim, from his present wife's first marriage. The Weavers live in Hialeah, Florida, in a house abutting the country club where the two regularly play golf together. They also often go to dog tracks and take walks along the beach. Weaver's chief other recreations are cooking and gardening; from his garden come most of the vegetables he prepares in the kitchen.

Weaver is a heavy smoker of Raleigh cigarettes (he saves the coupons), and, as he has explained regarding his false teeth, he "chewed so much tobacco coming up it rotted all [his] real teeth out." His other weakness, beer drinking, has led to two drunk driving arrests. After the second, his driver's license was suspended, in February 1982. "Now, along with this hard-living business," he told Gary Pomerantz of the Washington Post (October 10, 1982), "I want this known, that in thirty-five years I've never had a drink on any day that I had to go to the ball park."

A compact, chatty bundle of wit and vinegar, Earl Weaver is five feet six and one half inches tall and weighs about 165 pounds. He has a healthy mane of neatly groomed gray hair, a raspy voice, a penchant for earthy language, and a need for spectacles when he reads. Writing in the New York *Times* (July 24, 1982), Joseph Durso described him as coming across as "a sly old elf, ambitious but not pretentious, and refreshingly blunt about his role as provocateur." In *How Life Imitates the World Series* (1982), Thomas Boswell wrote of Weaver: "The older he gets . . . the harder it is not to find the crotchety Earl of Baltimore appealing. If baseball can germinate genius, then Weaver is the bloom of native American wit and savvy as revealed within our national pastime." Weaver himself has said that he wants only to be remembered as "a sore loser, that's all—that's good enough for me."

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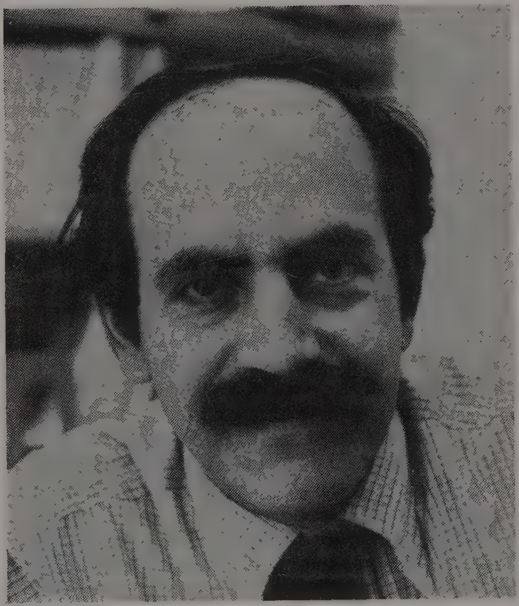
Weinberg, Robert A(llan)

Nov. 11, 1942- Biochemist. Address: b. Department of Biology, Center for Cancer Research, Whitehead Institute, Massachusetts Institute of Technology, Cambridge, Mass. 02139



Probably no medical problem today is more important yet more elusive of solution than the search for the cause of—and the cure for—cancer. The last few years, however, have witnessed a fundamental breakthrough in cancer research that, in delineating gene changes resulting in cancerous growth, provides for the first time a clue to the puzzle of cancer's apparent heterogeneity. Central to the new research that has illuminated the existence and activation of "oncogenes"—or cancer-causing genes—is the young biochemist Robert A. Weinberg, a professor in the Department of Biology and the Center for Cancer Research at the Massachusetts Institute of Technology and a member of the Whitehead Institute for Biomedical Research. A pioneer in the use of new genetic engineering techniques to isolate genes from human tumor cells, Weinberg has shown that the insertion of those genes into normal mouse cells grown in laboratory culture transforms the normal cells into cancerous ones.

What previously had been regarded as a variety of ways of causing cancer—chemical carcinogens, radiation, and tumor viruses—are now viewed in the singular light of their effect at the molecular level, in activating genes that are present but dormant in normal cells. *Discover* magazine (January 1983), in choosing Weinberg as its "Scientist of the Year," summed up his achievements as follows: "After decades of frustrating research, the discovery of oncogenes has revealed the central mechanism of cancer. . . . [Weinberg] has not only pioneered in the new field but has emerged as its most conspicuous spokesman. . . . Perhaps more than any other scientist, he has been involved in the research at every step along the way."

Robert Allan Weinberg was born on November 11, 1942 in Pittsburgh, Pennsylvania, the son of Fritz E. Weinberg, a dentist, and his wife, Lore (Reichhardt) Weinberg, who had fled together from Nazi Germany in 1938. As a child, Weinberg had no interest in science, and as a teenager he even briefly considered becoming a rabbi. Nonetheless, following his 1960 graduation from Taylor Allderdice High School in Pittsburgh, Weinberg enrolled at the prestigious Massachusetts Institute of Technology as a premed student, and received his Bachelor of Science degree in biology in 1964. "I cannot say that I had a lifelong ambition to go into science," Weinberg commented for the *Discover* article. "I just somehow slipped unconsciously into biology."

Although Weinberg describes himself as having been "a rather poor and unhappy student" as an undergraduate, others took a different view of his potential. He was accepted into the graduate school of M.I.T. and received his M.A. degree in biology in 1965 and his Ph.D. degree in biology in 1969. "The reason I got into M.I.T. graduate school," he was quoted as admitting in the *Discover* article, "was that it was the only place that would take me. And they took me not because of my grades, but because they knew me personally, and on that basis had some reason to believe I could function."

Weinberg's interest, grasp, and originality in the field of molecular biology were demonstrated during his 1969–70 postdoctoral fellowship with Dr. Ernest Winocour at the Weizmann Institute in Rehovoth, Israel, and during his 1970–72 postdoctoral fellowship with Dr. Renato Dulbecco at the Salk Institute in La Jolla, California. In 1972 he returned to M.I.T., first for a year's work as a research associate fellow with Dr. David Baltimore, and then as an assistant professor in the Department of Biology and Center for Cancer Research. In 1976 he was promoted to associate professor, and in 1982 to full professor.

The early 1970's witnessed the beginning of the scientific hunt for oncogenes, following what had proved to be a blind alley in searching for viruses as the cause of cancer. The existence of cancer-causing viruses had, in fact, been investigated as early as the turn of the century, and around 1910 Peyton Rous had succeeded in isolating the sarcoma virus from chickens. His reports met with disapproval from the scientific community, however, and cancer research was diverted into other paths, until the invention and use of new scientific technology had, by the 1960's, established beyond doubt the existence of the Rous sarcoma virus, as well as other tumor viruses. It was in that environment that the search for cancer-causing viruses enjoyed its heyday, and other tumor viruses, including the Epstein-Barr virus linked with nose and throat cancer and with Burkitt's lymphoma and a herpes simplex virus linked with cervical cancer, were identified.

Writing in *Chemical and Engineering News* (March 16, 1981), Jeffrey L. Fox, in describing a period "more than a decade ago," commented: "The search for such viruses verged on a frantic pace. That pace slowed abruptly—some say prematurely—when a few perplexing findings were overstated and later proved false." In any case, no connection between viruses and the great majority of human cancers showed promise of being established, and new directions for research were needed. Nevertheless, the probing into known viral cancers continued and deepened, and that investigation was to be one of the pathways leading towards the identification of oncogenes.

In 1970, when Weinberg was working with Dulbecco in California, and two years before he was to return to M.I.T. to work with David Baltimore, Howard M. Temin, Satoshi Mizutani, and David Baltimore discovered in viruses such as the Rous sarcoma virus a certain enzyme called "reverse transcriptase." That enzyme, or catalytic protein, was what permitted the replication process unique to the family of viruses known as retroviruses because their genetic material consists of RNA (ribonucleic acid) rather than the customary DNA (deoxyribonucleic acid), which must then be converted "backward" into DNA in order for the retroviruses to replicate. The discovery of reverse transcriptase clarified the process of retrovirus replication, encouraging a surge of research into those tumor viruses. The viruses were seen to infect an animal cell, and, having converted their genetic code into DNA, integrate the code into the DNA of the animal cell. In 1975 Baltimore, Dulbecco, and Temin were jointly awarded the Nobel Prize in Medicine and Physiology for having provided the "conceptual foundation" for studying the relationship between cancer and viruses.

The new research pointed towards the significance of the changes at the gene level—in some cases induced by tumor viruses, but possibly in other cases induced by other factors—that resulted in cancerous growth. As early as 1969 George Todaro of the National Cancer Institute, together with Robert Huebner, had suggested that there were specific genes in normal cells that carried the potential of being transformed into "cancer genes," or oncogenes. Acknowledging Robert A. Weinberg's early role in researching that pioneering idea, Todaro remarked in the *Discover* article, "Weinberg was the first one to push it when people were most skeptical."

The research into the process by which viral genes transform a normal cell into a cancerous one revealed that normal cells contain genes comparable to the transforming genes of tumor viruses. Hidesaburo Hanafusa, together with his colleagues at New York City's Rockefeller University, showed that the transforming genes of sarcoma viruses have counterparts in the genes of the animals susceptible to the viruses. The viral genes thus serve to activate the "proto-oncogene" present but dormant, or active at a very low level, in the normal cell. Another researcher, George F. Vande Woude, explained it this way: "Just putting the [gene element] upstream of the normal host cell gene turns it on. Cells have genes with malignant potential."

Weinberg's original contribution was to approach the same problem from a different angle. About a dozen oncogenes, counterparts to viral genes, had been identified by the late 1970's; what remained to be done was to show that those oncogenes could cause cancer without activation by a virus. Working with mouse cells in a laboratory culture, by 1980 Weinberg had transferred DNA from malignant human cells, that is, active cancer genes, into normal mouse cells, making them cancerous. (Geoffrey Cooper at Boston's Sidney Farber Cancer Institute was performing similar work simultaneously, but Weinberg's report was published, in the *Proceedings of the National Academy of Sciences*, a few months earlier.)

"Experiments are the only respectable input in biology. Models and theories are rather worthless," Weinberg has said. His passionate commitment to the scientific method of experimentation led him to develop a method for transferring oncogenes, activated first with chemical carcinogens, from one mouse cell to another, and treating the DNA from those cells enzymically in order to sort out the genes involved in the cancerous transformation.

It is the new technology of genetic engineering that has permitted innovative directions in oncogene research, and Weinberg readily admits his debt to the new techniques, though he refers to them as "a series of tricks," even as he develops those techniques to further his own research goals. Discoveries in genetic engineering made possible the isolation and removal of suspect genes from a cell, and it is precisely such refinements of technique that by the fall of 1981 had led Weinberg, as well as research groups headed by Michael Wigler at the Cold Spring Harbor Laboratory in New York and Geoffrey Cooper at Harvard's Sidney Farber Cancer Institute, to isolate specific genes as the oncogenes responsible for specific types of human cancer. Robert Weinberg and his colleagues identified human leukemia, bladder, and colon cancer genes. "Isolation should make it possible to analyze genes down to the details of their structure and to see exactly what kind of mutation or alteration in the DNA induced the normal cell to behave differently," Weinberg was quoted as saying in a *Time* magazine article (September 28, 1981) on the new discoveries.

Such exacting analysis was precisely the direction in which Weinberg moved next. Within less than a year he first cloned both the bladder and the lung cancer oncogenes, showing that those transforming genes are present in normal cells but active at much lower levels. He further confirmed that those human cancer genes were the cellular homologues of the viral oncogenes studied in animal cancers. Next came the crucial task of determining the exact difference between a proto-oncogene and an oncogene active in producing cancerous growth. George F. Vande Woude and Edward M. Scolnick, working at the National Cancer Institute, had shown that cellular oncogenes, when attached to a viral "promoter" coded with instructions to produce large amounts of the gene protein, induced cancerous growth in cultured cells. Was it, then, a question of "dosage"?

What Weinberg discovered, however, in working jointly with Scolnick and Douglas Lowy of the National Cancer Institute (and similar research was being carried out by Mariano Barbacid and E. Premkumar Reddy), was not increased expression of the bladder oncogene, but rather a change in the protein, the shifting of one single nucleotide, the basic subunit of DNA. Thus, one single sequence out of 6,000 was shifted: instead of being composed of Guanine-Guanine-Cytosine, it was Guanine-Thymine-Cytosine. The infinitesimal change, presumably occurring, Weinberg reasons, when a carcinogen affects the gene, is enough to cause the cell to manufacture a distorted protein, and the cell's regulatory mechanism is somehow thereby disrupted. "Once the oncogene gets going," Weinberg remarked in a New York *Times Magazine* article (October 24, 1982), "it wreaks havoc in the cell and the end result is cancer."

Although research into oncogenes is still in its infancy, it is impossible to miss the sense of excitement and confidence with which the scientists discuss their work. "The field is definitely moving," says Scolnick; "Human cancer research is moving forward faster than anyone believed possible," Weinberg was quoted as saying in the New York *Times Magazine* article. J. Michael Bishop, a virologist and molecular biologist, summed up the research findings as follows, in an article he wrote on "Oncogenes" for *Scientific American* (March 1982): "Normal cells may bear the seeds of their own destruction in the form of cancer genes. The activities of these genes may represent the final common pathway by which many carcinogens act. Cancer genes may be not unwanted guests but essential constituents of the cell's genetic apparatus, betraying the cell only when their structure or control is disturbed by carcinogens. . . . What has been learned from oncogenes represents the first peep behind the curtain that for so long has obscured the mechanisms of cancer."

Just how rapidly human cancer research is striding forward was indicated in August 1983 when three research teams in the United States and Great Britain shed new light on the problems of how oncogenes cause cancer and why it takes so long for cancer to develop in an article published in *Nature*, the British scientific journal. Research teams at M.I.T. and at Cold Springs Harbor announced that cancer could be induced in normal rat cells only by introducing a minimum of two types of oncogenes. Weinberg reported: "A single oncogene produced some changes but not cancer. It took two genes acting cooperatively to produce a tumor. In other cases, it might take three or more." Helping to explain why the incidence of cancer escalates with advancing age, Weinberg wrote: "Even if one part of the process occurs, you might not have the second step for another twenty years." The British team demonstrated that a tumor could be caused in hamster cells by an oncogene only if the cells first underwent exposure to a carcinogenic chemical.

Weinberg has suggested that oncogene research may eventually lead to the development of new diagnostic tools for cancer. In the future, methods may be developed that will protect normal cells from activation into oncogenes, and compel active oncogenes to return to their normal functioning. But David Baltimore adds a cautionary note: "The cancer cell has more up its sleeve than most people give it credit for. I don't see us solving these problems in the short run."

In the meantime, Robert A. Weinberg and his colleagues pursue their biochemical research for the "day-to-day pleasure in doing the work." "In the end, what's important is to enjoy the daily task of doing good science," he says. Those who meet him are struck by his animated passion for scientific discovery. "His awe for science is still as wide-eyed as that of a child playing with a chemistry set," John Langone commented in the *Discover* article.

Weinberg has published scores of articles in scientific journals, some with joint authorship. He is recognized as a scientist who can translate terminology into more "popular" language, and has addressed the Council for the Advancement of Science Writing and the American Cancer Society Science Writers' Seminar. He received the American Cancer Society Massachusetts Division Research Scholar Award, 1974–77; was named the Rita Allen Foundation Scholar, 1976–80; received the National Divisional Award from the Massachusetts American Cancer Society, in 1982; and was in the same year the Millard Schultz Lecturer at Massachusetts General Hospital. Weinberg's students and research assistants enjoy the benefit of an active interchange of ideas with him: "One of the most exciting things for me," Weinberg has said, "is when my students come up with a really good idea that I hadn't even thought vaguely about."

On August 29, 1976 Robert A. Weinberg married Amy Shulman, a teacher, and the couple has two children, Aron and Leah Rosa. Devoted to his family, he tries to be at home both in the mornings and in the evenings. For the past six years he has been building a vacation house in New Hampshire, clearing the acreage himself, framing the house, building a generator, and planning a garden. In addition to cultivating his hobbies of house-building and horticulture, Weinberg pursues an amateur interest in genealogy, and has traced his ancestry back to 1675. Assessing the impact of his own contribution, Weinberg speaks in modest terms—"I will end up, at best, a footnote in a history-of-science textbook," he has said—but a spokesman at the American Cancer Society commented for *Discover*: "He's on the cutting edge of this work, and shows great promise to do some more really good stuff."

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Williams, John

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"A prince of the guitar has arrived in the musical world. . . . God has laid a finger on his brow, and it will not be long before his name becomes a byword in England and abroad." Thus wrote Andrés Segovia, then the king of the guitar and the mentor of John Williams, when Williams made his London debut at the age of seventeen, in 1958. Even then, the quietly brilliant Williams—whose playing seems intimate even in the largest venues—stunned audiences with his ability to give each note a distinct, unblurred sound, as if he were playing a keyboard rather than strings. Over the years he has more than lived up to his promise, refining his technical virtuosity with emotional intensity without diminishing the excitement of his performances. In addition to his international solo concertizing, he has played with every major British orchestra, performed in chamber ensembles with Julian Bream, Itzhak Perlman and others, and recorded most of the major works for guitar as well as the concertos. Rejecting the segregation of musical genres, he has made daring crossovers from classical music to jazz and other popular forms, most notably with his classical-rock fusion group SKY. Among his other experiments has been participation in the light shows of Val Doonican and Nana Mouskouri.

John Williams, who is of English descent paternally and Chinese-Australian heritage maternally, was born in Melbourne, Australia on April 24, 1941. His father Len Williams, a jazz and classical guitarist (and, in recent years, an ethologist) who had left England at the outbreak of World War II, was his first guitar and music teacher. After Len Williams returned to England with his family, in 1952, John successfully auditioned to study under Andrés Segovia. While completing his secondary education, between 1953 and 1956, he attended Segovia's master classes on a scholarship at the Accademia Musicale Chigiana in Siena, Italy. At the Siena academy he met and became a close friend of the guitarist Alirio Diaz, a senior student there.

Williams gave his first public recital in the United Kingdom in Conway, Wales and his second in Manchester, England, both in 1955. From 1956 to 1959 he studied harmony (under Stephen Dodgson, who has written many compositions expressly for him), theory, and piano on a grant at the Royal College of Music, which at that time offered no guitar courses. In 1961 he returned to the college to establish its guitar department. For a time he headed that department, and he taught at the Summer School of Music at Dartington Hall in Devon and gave master classes in Spain. In his classes, he eschewed teaching strictly by example or committing himself to individual students because of his own difficulty in separating his individuality from the strong influence of Segovia on him.

Following his 1958 London debut, Williams debuted in Paris in 1959 and Madrid in 1961, and he toured the Soviet Union in 1962 and Japan in 1963. In his first American recording, *A John Williams Guitar Recital* (Washington Records, 1959), he played only one virtuoso piece, Duarte's Variations on "Canco del Llabre," concentrating instead on works conveying the philosophical depths and the lyrical beauty of which the guitar is capable. "He plays them with refinement, sensitivity, and a cantilena style that leaves one breathless," Dean Wallace wrote in his review of the album in the San Francisco *Chronicle* (October 4, 1959). "His conception of Bach in the guitar transcription of the C major Cello Suite is . . . big, bold Bach, trenchant and penetrating. One is scarcely prepared, after hearing it, for the tender, heart-breaking poetry Williams finds in Spanish songs such as 'La Valentina' and 'Por ti mi Corazon.' How anyone with a name as British as Williams can perceive their message so unerringly is beyond explanation." On a 1962 Westminster disc Williams gave "beautiful color . . . in a quiet way" to music by Federico Moreno Torroba, the Spanish *zarzuela* composer, "particularly in repeated or sequential phrases," as Raymond Ericson observed in the New York *Times* (February 18, 1962).

When Williams made his American debut at Town Hall in New York City, John Gruen of the *Herald Tribune* (December 7, 1963) remarked the "extraordinary spectrum of color" and the "beautiful range of dynamic shading" in his performance of works by Dowland, Bach, Galilei, Turina, Ponce, and Paganini. "Each work was approached from within, [unfolding] as naturally and inevitably as a flower opening its petals." For nine years Williams returned to the United States to perform for several weeks annually, with the exception of 1970, when he cancelled in protest against the massacre of student antiwar demonstrators by the Ohio National Guard at Kent State University. Reviewing his second Town Hall concert for the New York *Times* (November 2, 1964), Raymond Ericson observed that he gave to the music of Bach the "straightforward statement it might have had on a keyboard," free of the "rhythmical license others commonly take." Walter Bender of the New York *Herald Tribune* (November 2, 1964) wrote, "He does not cut as wide an emotional swath as some classical guitarists—indeed he seems basically a sonneteer—but what he does is delicacy itself."

Regarding Williams' 1965 engagement at Town Hall, Richard D. Freed of the *Times* (November 13, 1965) described his playing the Bach-Segovia Chaconne "as if breathed in one long breath, with no shifting of gears to mar the superbly maintained tension." Two years later Williams brought to a baroque-modern program at Town Hall what some critics described as a "cool," "intellectual" approach, devoid of the "brooding temper" of Segovia. Others pointed out that the literalness of his interpretation was at that stage in his development deliberate, a calculated distancing of himself from the style of his mentor.

In his 1968 Town Hall recital, Williams led off with three graceful dances by Michael Praetorius, followed by four fluid Scarlatti sonatas in which he managed to create the illusion of two harpsichord registers, one mellow, the other metallic. His other offerings on that occasion included selections from Bach, Mateo and Isaac Albéniz, Granados, and Falla, delivered with "a flair and fire that proudly reflected his years of study with Segovia," as Robert Sherman noted in the *Times* (March 18, 1968). "His fabulous technique," Sherman wrote, "is merely a starting point for performances of stylistic surety and deep musical sensitivity."

Williams turned to ensemble performing partly as a relief from the strain of solo recitals, as he explained to a reporter: "The most enjoyable music is chamber music—people playing together, communicating. I don't enjoy sitting in front of 2,000 people, listening to myself play solo guitar." A solo classical career tends to isolate an artist, he pointed out, so that "the nearest you get to partaking of what's going on in the rest of music is hearing what is played in an airport lounge or a restaurant late at night."

As Julian Bream's replacement, Williams made his chamber music debut at Queen Elizabeth Hall in London in 1967, joining violinist Alan Loveday and cellist Amaryllis Fleming in the Paganini Trio in D for Violin, Cello, and Guitar. With Cecil Aronowitz (viola) added to the ensemble, the group recorded the Paganini piece along with Haydn's Quartet in E for Guitar, Violin, Viola, and Cello on a disc released by Columbia Records in 1969. Another early collaboration was a concert at the South Bank Summer Music Festival in England in which Williams and harpsichordist Rafael Puyana performed Stephen Dodgson's specially commissioned Duo Concertante and sonatas by Rudolph Straube. Concertos by Joaquin Rodrigo and Stephen Dodgson were paired on *John Williams Plays Two Guitar Concertos* (Columbia, 1968), with Charles Groves conducting the English Chamber Orchestra in both works. As a guest artist with the Chamber Music Society of Lincoln Center in 1970 Williams played the Boccherini Quintet in E minor for Guitar and String Quartet and the Hadyn Quartet in E (Op.2 No.2) for Guitar and String Trio.

His best known collaborations, most of them on recordings and television, have been with his fellow guitarist Julian Bream. Other collaborators have included the tenor Wilfred Brown, the cellist Rohan de Saram, the violinist Itzhak Perlman, the organist Luigi Tagliavini, and the flamenco guitarist Paco Pena. Crossing over the classical boundary, beginning in the late 1960's Williams often joined his friends the jazz singer Cleo Laine and the jazz musician John Dankworth at Ronnie Scott's Jazz Club in London. Reviewing a solo gig by Williams at the club, Benny Green wrote in the London *Observer* (July 6, 1969): "From the moment he opens his program with studies and preludes by Villa-Lobos, he demands respect for his clean execution and the warmth of his conception. . . . Williams, with the rippling fingers of his right hand and his informative chats to his audience, is as perceptive a musician as any who has preceded him at the club." The 1971 album *Changes*, done in collaboration with the composer and arranger Stanley Myers, was a landmark in classical-pop fusion. The LP *Traveling*, released seven years later, was another Myers-Williams product. Williams and Julian Bream's album *Julian and John* won the 1972 Grammy Award for the best classical performance in the chamber category.

With Brian Gascoigne, Williams founded the progressive jazz group The Height Below in 1974. With that group he for the first time played electric as well as acoustic guitar, backed by a variety of string and percussion instruments. The Height Below can be heard on an LP of the same name, cut in 1974. A later LP, *John Williams and Friends*, attempted the equally unusual blend of two guitars, marimbas, vibraphones and double bass in chiefly baroque adaptations.

With four friends from various musical backgrounds, Williams founded the classical-rock fusion band SKY in 1979. With Williams playing acoustic and electric guitar in mostly original compositions, SKY was thunderously applauded at its debut in the Royal Albert Hall, although the high-decibel, flashing, pulsating theatre of rock 'n' roll was a context that appalled Williams' more purist followers, who considered the crossing of sacred musical boundaries a blasphemy and a betrayal. In reply to the purists, Williams pointed out that much of classical music was of pop origin, that Bach and Monteverdi, for example, composed in accordance with the popular tastes of their times. By incorporating classical music into its super-charged rock concerts, SKY sought to shatter the "myth that classical music is a more individual, qualitative sort of music which cannot be for the masses, while rock 'n' roll is for the others down at the club." In an interview with Allan Kozinn for *Guitar Player* (November 1980), he explained, "If, for instance, there's some young guitarist who loves the acoustic guitar, . . . SKY is to show that player that he or she needn't despair of losing touch with friends . . . because he or she has to sit at home and practice a Bach minuet."

Since 1972 Williams has limited his touring to England and Australia, in each of which he maintains residences. Although much of his current activity is with SKY, he has not abandoned his classical commitments. In 1982 he gave recitals in London, appeared in concert with the English Chamber Orchestra and the London Symphony Orchestra, and did a solo tour of Australia. A left-leaning social and political activist, he has given many benefit concerts for nuclear disarmament, environmental conservation, and other causes. Among fellow guitarists admired by Williams are the rock musician Eric Clapton and the late Django Reinhardt.

On May 20, 1981 John Williams married his second wife, Sue Cook, a presenter with the BBC television program *Nationwide*. He has one daughter, Katy, from his first marriage, which ended in 1969. Ever since his Siena days, Williams has had a liking for the Latin communal spirit in living and music-making. He shares his unpretentious digs in London with a constant flow of friends, whom he regards as a major source of inspiration. As he told Allan Kozinn in the interview for *Guitar Player*: "My musical directions have changed more or less as the wind's blown. . . . You'd have to be some sort of idiot not to be affected and inspired, and not to want to learn from the people you meet." He and his friends often retreat to the Woolly Monkey Sanctuary his father runs in Looe, Cornwall. An expert on the prehensile-tailed member of the genus *Lagothrix*, Len Williams has written extensively on that monkey's behavior.

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Williams, Paul

Sept. 19, 1940 Singer, composer, actor. Address: b. c/o Tugboat Productions, Lazy Creek Ranch, 4570 Encino Ave., Encino, Calif. 91316

Paul Williams, the pint-sized, puckish jack-of-all-trades, began his variegated career as a stage actor in the late 1950's, but it was as a songwriter that he first came to public attention, in 1970, with the resounding success of his ballad "We've Only Just Begun," the first in a string of hit songs that includes, among others, "Rainy Days and Mondays," "An Old-Fashioned Love Song," and "Evergreen." Expanding his horizons, Williams soon made a name for himself as a recording artist, nightclub entertainer, motion-picture and television actor, and most recently, as a screenwriter and film producer. "What I try to do," he once said, "is fill the valleys of one profession with the peaks of another." Throughout his diverse career, Williams has used his short stature as an asset, "like a product identification." "To be successful you've got to be special, and to be special you've got to be different," he explained to Henry Edwards in an interview for *After Dark* (June 1972). "I've been different a long time. There are not many people running around who look and act and sound like me."

Paul Hamilton Williams was born in Omaha, Nebraska on September 19, 1940, one of the four sons of Paul Hamilton and Bertha Mae (Burnside) Williams. His father, an architectural engineer, traveled from one construction project to another throughout the Midwest, and every new location meant a new school for the Williams children. For Paul Williams, a smaller than average youngster, the annual moves were especially traumatic. "I was always the new kid in town as well as the littlest," he told Tony Kornheiser in an interview for the Washington *Post* (June 30, 1980). "New kid. Smaller—hey, let's whack him." Realizing that he was no match for bigger boys, he learned to ward off anticipated blows with a shield of self-deprecating humor, but he nonetheless recalls his rootless childhood as a particularly "painful," to use his word, period in his life.

After his father was killed in an automobile accident, Paul Williams, at the age of thirteen years, moved to Long Beach, California to live with an aunt and uncle. En route, he stopped to see the floor show at a Las Vegas hotel. Enthralled by the extravaganza, he decided that he wanted to become a professional entertainer, even though his only performing experience up until that time had been as a contestant in local talent shows. At Woodrow Wilson High School in Long Beach, however, he took on important roles in several student productions, including that of Pud, the central character in Paul Osborne's comedy *On Borrowed Time*. He also served as vice-president of the Thespian Club.

Following his graduation from high school in 1958, Williams drifted around the country for a time, working, successively, as a roughneck in an oil field, a houseboy, a clerk in a title insurance company, and a parachutist in a skydiving show. Eventually settling in Albuquerque, New Mexico, he soon became involved with the Albuquerque Community Theater. In exchange for room and board, he helped to design and build sets and appeared in the company's summer stock productions of *A Thousand Clowns* and other plays. His most important roles were Puck in *A Midsummer Night's Dream* and Pappy Yokum in *Li'l Abner*. "I had visions of becoming the John Garfield of the 1960's and 1970's," Williams said years later of his youthful expectations, as quoted in the Los Angeles *Times* (July 25, 1981). "Unfortunately, I looked too much like Hayley Mills for that."

In about 1960 Williams returned to Long Beach, where he joined Studio 58, a local repertory company. His acting credits for Studio 58 ranged from John Steinbeck's *Of Mice and Men* to the popular musical comedy *Irma La Douce*. His engaging performance in *Under the Sycamore Tree* at the Magnolia Theater in 1961 moved one Los Angeles drama critic to remark: "Paul Williams has a rare gift for spontaneity." Encouraged, Williams decided to try his luck in Hollywood, but in nearly a decade there, he managed to land minor roles in only four motion pictures. He portrayed a fiendish *wunderkind* in Tony Richardson's film version of *The Loved One* (MGM, 1965), Evelyn Waugh's scathing satire on West Coast funeral rituals, and a neighborhood punk in *The Chase* (Columbia, 1966), Arthur Penn's star-studded melodrama. Both films received thumbs-down verdicts from the critics. He also appeared as an employment clerk in the comedy *Watermelon Man* (Columbia, 1970) and as the intellectual orangutan Virgil in the box-office hit *Battle for the Planet of the Apes* (Twentieth Century-Fox, 1973).

"Hollywood turned out to be a tough little town to crack," Paul Williams told Henry Edwards in the interview for *After Dark* magazine. "I sat around waiting for the phone to ring. . . . I was bored. I was frustrated. I was sitting around feeling that I had something to contribute to this world and knowing that I didn't have the means to do it." Increasingly depressed about his future as a motion-picture actor, Williams passed the time between odd jobs and casting calls by composing what he has since described as "huge, twenty-seven-verse protest songs." In the late 1960's he was hired by Mort Sahl, the comedian, to write comedy skits for a Los Angeles television show. One of his colleagues on the program introduced him to Biff Rose, an aspiring songwriter in search of a lyricist. Rose and Williams collaborated on the sentimental ballad " Fill Your Heart, " which was recorded by Tiny Tim as the flip side of his surprise hit, "Tiptoe Through the Tulips."

At the suggestion of Tiny Tim's record producer, Williams formed his own group, Holy Mackerel, and cut an album for Reprise Records. By Williams' own account, the LP "sold absolutely nothing," and shortly thereafter, Holy Mackerel disbanded. Although he had vowed never to record again, Williams subsequently made, in 1970, the solo album *Someday Man.* Released by Warner Brothers without any fanfare, it passed from the pop music scene virtually unnoticed. Meanwhile, Williams had signed on with A & M Records. Paired with the composer Roger Nichols, an A & M stablemate, he wrote the lyrics to a number of songs for such recording artists as Johnny Mathis, Claudine Longet, the Monkees, and Three Dog Night.

Williams and Nichols scored their first big hit with "Out in the Country," a Top Ten single for Three Dog Night. A series of Gold Record-winning songs followed, including "Cried Like a Baby," which was recorded by Bobby Sherman; the title track of Anne Murray's best-selling LP *Talk It Over in the Morning*; "So Many People," a smash hit for the group Chase; and the Carpenters' melancholy chart topper "Rainy Days and Mondays." But the most successful of their efforts by far was "We've Only Just Begun," which started out as a commissioned television commercial advertising the financial services of the Crocker-Citizen's National Bank of Californian to young newlyweds. "It was a way to make money . . . ," Williams explained to Henry Edwards, "and since I am an incurable romantic, I fell in love with the idea of making a sugary commercial about a young couple getting married." The melodic tune and hopeful lyrics of the advertisement attracted such favorable public comment that Williams and Nichols decided to recycle the song for commercial release. Recorded by the Carpenters, "We've Only Just Begun" sold in excess of 2,5000,000 copies by mid-1972. In the years that followed, a legion of singers and musicians recorded their interpretations of the song, turning it into a contemporary standard.

At the request of Herb Alpert, the president of A & M, Williams flew to Paris in 1971 to pen the lyrics for "Wings," a pop symphony by the French composer Michel Colombier. Upon his return to the United States, Williams found two of his soft-rock love songs, "We've Only Just Begun" and "Out in the Country," firmly ensconced on the Top Ten singles chart. Buoyed by his dual triumph, he wrote the words and music to "Just an Old-Fashioned Love Song" in twenty minutes. A single recording of the song by Three Dog Night sold over 1,000,000 copies within a few weeks of its release. Williams chose "Just an Old-Fashioned Love Song" as the title track on his A & M album of wistful love songs, most of them, including "Waking Up Alone" and "I Never Had It So Good," his own compositions. His subsequent LP releases for A & M—*Life Goes On* (1972), *A Little Bit of Love* (1974), and *Here Comes Inspiration* (1974)—racked up respectable sales, but more important, they intorduced his songs to scores of established middle-of-the-road singers, who added them to their personal repertories.

Taking his cue from other songwriters, among them Carole King, Burt Bacharach, and Randy Newman, Paul Williams began, late in 1971, to perform his music on television variety and late-night talk shows, such as *The Tonight Show* and *Midnight Special,* and in nightclubs and concert halls around the country. Recognizing that he was, in the words of one writer, probably "the most unlikely pop balladeer in the history of show busines," he played his unprepossessing physical appearance, and especially his diminutive stature, for laughs. Delivered with a disarming grin, his gently self-mocking introduction to his act ("Bless you. My name is Paul Williams. I live in a world of bosoms and belt buckles.")immediately endeared him to his audiences.

From the beginning of his career as a performer, Paul Williams has been more appreciated by the record-buying public than by the critical establishment. The rock contingent among the reviewers found his Tin Pan Alley-style hits to be banal, maudlin, and simpleminded. Others complained that his admittedly limited voice, which Stephen Godfrey, the Toronto *Globe and Mail*'s pop music critic, once described as a "terse, occasionally plaintive whiskey tenor," was more of a liability than as asset. Nevertheless, the majority of reviewers agreed that Williams' club act was undeniably entertaining. As Terry Atkinson observed in his Los Angeles *Times* review (December 28, 1977) of the performer's engagement at the Dorothy Chandler Pavilion, Paul Williams captivated his audience with a well-chosen selection of romantic songs, delivered "with an appealing blend of unpretentiousness and effective dramatic sense" interspersed with genial, witty patter.

Williams derives much of his inspiration from "interplay with the audience," as he once put it. "After performing, I feel such a flow of energy from the audience that I'm able to bring that energy to a piano or a typewriter and create more," he has explained. In between concert and recording dates in the early 1970's, he found the time to compose the theme music for several motion pictures, among them *The Getaway* (National General, 1972) and *The Man Who Loved Cat Dancing (7(MGM, 1972), and the made-for-television movie No Place to Run* (1972), which featured his highly praised composition "What Would They Say." His reputation as a motion-picutre songwriter was established in 1973 with the release of *Cinderella Liberty* (Twentieth Century-Fox), an offbeat love story starring James Caan and Marsha Mason. Collaborating for the first time with John Williams, the composer, Paul Williams wrote the lyrics to "Wednesday Special," which underscored the film's opening sequence, and to "(You're So) Nice to be Around," a ballad that won him an Academy Award nomination for best song.

When Brian De Palma, the director known for his horror movies, decided to remake the horror classic *The Phantom of the Opera* as a campy send-up of the glitter-rock scene, he recruited Paul Williams to write the words and music of its central rock cantata and also to play Winslow Leach, the deformed musical genius who is victimized by an unscrupulous impresario. In the course of preparing the scenario, however, De Palma gradually came to envision Williams as the megalomaniac rock music promoter. Inadequately marketed by Twentieth Century-Fox, *Phantom of the Paradise* (1974) vanished from movie theatres after a brief run despite some solid reviews. By all accounts, Williams turned in "a very knowing, controlled performance" as the diabolical Swan, to use the words of *Newsday*'s Joseph Gelmis, but he was applauded more for his inventive, exciting score, which earned him his second Academy Award nomination, than for his acting.

Williams followed up with the score for *Bugsy Malone* (Paramount, 1976), an innovative but, according to the critics, "wildly uneven" British-made-spoof of American gangster pictures with an all-juvenile cast. Although child actors played all the roles, the musical numbers were recorded by adults, including Williams himself, and dubbed in. Critics parted company over the merits of the original score, some agreeing with the New York *Times*'s Vincent Canby, who counted Williams' songs among the film's chief assets, others siding with Frank Rich of the New York *Post*, who lambasted Paul Williams for his anachronistic and "unmemorable" tunes and "witless lyrics." A stage version of *Bugsy Malone* opened at Her Majesty's Theatre in London's West End to generally unfavorable reviews in the summer of 1983.

Named music supervisor for Warner Brothers' updated version of *A Star Is Born* (1976), which changed the setting from the motion-picture industry to the rock music business, Paul Williams supplied the lyrics to melodies by three composers: Kenny Ascher ("Watch Closely Now," "The Woman in the Moon," and "With One More Look at You"), Rupert Holmes ("Everything"), and Barbra Streisand ("Evergreen"). Starring Miss Streisand as an unknown singer and Kris Kristofferson as a fading rock star who masterminds her climb to the top, the film was a critical flop, but the soundtrack double album sold millions of copies, and the score won for Williams and Ascher a Golden Globe award for best original motion-picture score. The bittersweet love song "Evergreen" garnered the 1976 Oscar for best song and, in 1977, the Grammy and Golden Globe awards for best song of the year.

Among Williams' other cinematic songwriting credits are the theme music for *The Day of the Locust* (Paramount, 1975), John Schlesinger's film of Nathanael West's novel about Depression-era Hollywood hangers-on; *One on One* (Warner Brothers, 1977), a "modest heart-warmer" about college basketball players; and Burt Reynolds' black comedy *The End* (United Artists, 1978). He also wrote the haunting ballad that played over the credits at the end of *Agatha* (Warner Brothers, 1979) and, in collaboration with composer Jerry Goldsmith, the title song for *The Secret of NIMH* (MGM, 1982), a feature-length cartoon by Don Bluth. Paired again with Kenny Ascher, Williams furnished the score for one of the hit films of 1979—*The Muppet Movie* (Associated Film Distribution). As "charmingly goofy" and "sunny" as the Muppets themselves, to quote Peter Reilly of *Stereo REview* (December 1979), the *Muppet* music nabbed two Oscar and two Grammy nominations.

Williams made a cameo appearance in *The Muppet Movie*. Two years earlier, he had delighted moviegoers with his hilarious impersonation of Little Enos, the shorter and younger half of a Mutt and Jeff bootlegging team, in Burt Reynolds' good-old-boy chase caper *Smokey and the Bandit* (Universal), the second-biggest box-office draw of 1977, after *Star Wars*. He and the six-foot-seven-inch actor Pat McCormick reprised their roles in the sequels *Smokey and the Bandit II*, in 1980, and *Smokey and the Bandit III*, which is scheduled for release in 1983. In Neil Simon's affectionate parody of Humphrey Bogart's famous gumshoe movies, *The Cheap Detective* (Columbia, 1978), Williams played Boy, a small-time hood. On the small screen, he has guest-starred on such programs as *The Odd Couple*, *Wild, Wild West Revisited*, *Hawaii 5-0*, *The Love Boat*, *Fantasy Island*, and *The Fall Guy*.

Williams' musical credits for television include the theme song for ABC-TV's long-running romantic comedy series *The Love Boat* as well as the title tunes for such short-lived sitcoms as *The McLean Stevenson Show* and *It Takes Two*. He served as music supervisor and principal composer for *Sugar Time!*, a comedy about the fictitious female rock 'n' roll trio "Sugar" that was an entry in ABC-TV's 1977–78 program roster, and in 1980 he fashioned the score for that network's seasonal special *Emmet Otter's Jug Band Christmas*, featuring the Muppets. Some of his compositions for film and television have been collected in the albums *Ordinary Fools* (A & M, 1975) and *Classics* (A & M, 1977). His more recent LP releases include *A Little on the Windy Side* (Portrait, 1979) and *. . . Crazy for Loving You* (Firstline Records, 1981), his first venture into country music territory.

Eager to "get involved with something that has a little more meat," as he explained in an article for *People* (November 23, 1981), Williams recently branched out into screenwriting and producing. "Writing songs, which are exercises in editing and economy, is good preparation for writing screenplays," he continued. "You tend to ramble less, to keep things, shall we say, short." Williams has been working with Paul Zindel, the Pulitzer Prize-winning playwright, on a screenplay based on the life of Dorothy Parker and with the cartoonist Johnny Hart on a film version of Hart's comic strip *The Wizard of Id,* in which he intends to play the gnomish, tyrannical ruler of the mythical kingdom. In 1980 Williams founded, in conjunction with Denny Bond, his longtime business partner and manager, Tugboat Productions. Early Tugboat projects include *Rooster*, an ABC-TV *Movie of the Week* starring Williams and Pat McCormick as a pair of mismatched private detectives, and a remake of the classic gangster film *Larceny Inc.*, with Williams in the role originally played by Edward G. Robinson.

Paul Williams, who gives his height as "five foot two and nuts to you," has shoulder-length, blond hair, heavy-lidded, pale blue eyes, and the impish grin of a naughty pixie. "We're cuddly, I think, small men," he joked, as quoted in the Los Angeles *Times* (April 17, 1980). "I think of myself as a kind of erotic teddy bear." An ardent race car buff, he owns several specialized racers, and he has competed professionally at the Ontario Motor Speedway, the Golden State International Raceway, and the Long Beach Grand Prix. Williams lives in Santa Barbara, California with his wife, Katie, and their son, Christopher Cole. He is a member of ASCAP and a trustee of the National Academy of Recording Arts and Sciences.

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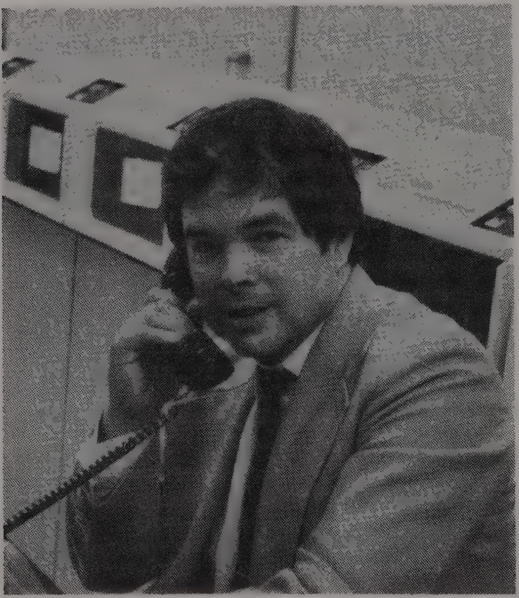

Wilson, Kenneth G(eddes)

June 8, 1936– Physicist. Address: b. 316 Newman Lab., Cornell University, Ithaca, N.Y. 14853; h. 124 Snyder Hill Rd., Ithaca, N.Y. 14850.

For more than a century physicists sought a general theory that would explain the bewildering behavior of a variety of substances under certain conditions of temperature and pressure. Water, for example, may be heated under pressure to a point at which it cannot be described as either liquid or vapor. Similarly, a ferromagnetic substance like iron or nickel may be heated to the "Curie point," which is 1,044 degrees on the Kelvin scale, where it suddenly loses its magnetic properties. Such "critical phenomena," which on the surface vary widely from one substance to another, nevertheless share characteristics that, intuitively, suggest their identity at a deeper level.

For developing a method—called the "renormalization group" in technical parlance—that elucidates this more profound commonality among physical systems, the theoretical physicist Kenneth G. Wilson was awarded the 1982 Nobel Prize for physics. Although other scientists have done important work on the same problem, Wilson alone was awarded the prize, a fact that underscored the magnitude of his achievement. Still in his mid-forties, Wilson is currently the James A. Weeks professor of physical science at Cornell University, where he has taught for most of his career. "Seldom in recent years," P.W. Anderson wrote in *Science* soon after the Nobel prizes were announced, "has the award been more justified in terms of total influence on the world of theoretical and experimental physics and chemistry."

Kenneth Geddes Wilson was born on June 8, 1936, in Waltham, Massachusetts, the oldest of six children of Edgar Bright Wilson Jr. and Emily (Fisher Buckingham) Wilson. His father, a well-known physicist with a specialized interest in microwave spectroscopy, taught at Harvard University and was awarded the National Medal of Science. His paternal grandfather, Bright Wilson, had been a leading lawyer and politician in Wilson's ancestral Tennessee.

Interested in science since early childhood, Wilson once told an interviewer for the New York *Times* (October 10, 1982) that he used to spend the time waiting for his school bus in figuring out cube roots. After graduating from the George School, a Quaker preparatory academy located in Bucks County, Pennsylvania, in 1952, Wilson enrolled at Harvard College, which granted him his B.A. degree in 1956. He then embarked on graduate work in physics at the California Institute of Technology from 1956 to 1960, under the tutelage of Murray Gell-Mann, the Nobel laureate who was instrumental in developing the theory of subatomic particles called "quarks." In 1961 Wilson obtained his Ph.D. degree from the California Institute of Technology.

Wilson's doctoral thesis, which bore the daunting title of *An Investigation of the Low Equation and the Chew-Mandelstam Equations*, was in the area of quantum field theory. In effect, quantum field theory, first adumbrated in the late 1920's, has been an effort to reconcile quantum mechanics with the theory of relativity—to combine, that is, the two preeminent modern theories in physics into one that would provide a comprehensive explanation of the physical world on scales ranging from the subatomic to the cosmic. There have been several offshoots of that enterprise, including quantum electrodynamics and quantum chromodynamics, which share the basic assumption that reality is to be viewed as a set of fields, of which the particles that physicists observe are a function with respect to the intensity of a field at a given point. Wilson's work within that general area proved crucial for his later discoveries.

During the years 1959–62 Wilson was a junior fellow in Harvard University's Society of Fellows, and during 1962–63 he was a Ford Foundation Fellow, working at the European Organization of Nuclear Research (CERN) located in Geneva, Switzerland. In September 1963 Wilson accepted an appointment as assistant professor of physics at Cornell University, where he soon began working on the problems of critical phenomena—problems that were located, nominally speaking, in the context of statistical mechanics. According to Norman Dombey, writing in *Nature* (November 11, 1982), Wilson's shift of focus was important in its own right since it represented "a welcome return to the spirit of the 1920's and 1930's, when the pioneers of quantum mechanics were equally at home with crystal lattices, molecules, atoms and the recently discovered nuclei."

The problem of critical phenomena originates in the study of phase transitions, which can simply be described as the changes that matter undergoes when it is heated or under pressure. It had long been noticed that the behavior of various substances near the point of a phase transition was unusual, and efforts were made as early as 1873 to describe such critical phenomena in mathematical language. Those early "mean field" theories had failed, however, in a quantitative sense, since they could not be used to predict the critical point of a substance, though they did predict that a critical point would, in fact, exist. In the twentieth century, the problem of critical phenomena has often been discussed heuristically in terms of a model of a ferromagnet, called the "Ising model." In that simplified representation of a physical system, vectors representing single electrons are arrayed in a lattice. The direction in which these vectors point illustrates their "spin" and "magnetic moment," and their tendency to exert a coupling force on neighboring electrons generates a magnetic strength for the system as a whole. Importantly, that strength is affected by temperature. The sudden loss of magnetism near the Curie point—the virtually complete loss of coupling strength among the electrons—represents a critical point and, for physicists, a puzzle of estimable proportions. What is particularly important are the facts that similar anomalous behavior is exhibited by other substances and that a general solution to the problem could be extrapolated from the ferromagnetic model to other physical systems. The Ising model has been especially valuable because it was laboriously solved by Lars Onsager in 1944 and could therefore be used to check the validity of the mathematical solutions. In this high order of theoretical physics, the various thermodynamic properties, such as net magnetization, are expressed quantitatively, according to power laws.

By the time Wilson became immersed in the problem, in the mid-1960's, important contributions had been made by other physicists, notably Benjamin Widom, also of Cornell University, and Leo Kadanoff, of Brown University. Those advances had shown that the equation of the physical system near the critical point could be scaled down to calculable proportions and that such a procedure showed that the crucial variables were critical exponents that were "order parameters" determining the critical point of the system. A further implication, supported by some experimental evidence, was that the intuition of universality—a hypothesis that macroscopic properties of a system determine critical points—would be satisfied in the final solution.

At that juncture Wilson stepped in, making special use of his quantum field theory background. In essence, he recognized that the problem of critical points involved "many scales of length"—that is, as he explained later: "at the critical point the scale of the largest fluctuations becomes infinite, but the smaller fluctuations are in no way diminished." The concept can be intuitively examined by imagining, for example, that at the critical temperature the behavior of a single water molecule has an effect that spreads throughout an entire ocean.

Perceiving an analogous situation involved in calculating the critical indices with a problem encountered in quantum electrodynamics, Wilson turned for a solution to a method called the "renormalization group," which had been developed by Murray Gell-Mann, Francis Low, and others, to reconcile the predictions of quantum mechanics with the measurements of relativistic theory, in respect to the charge of an electron. Gell-Mann and Low had already raised the possibility that renormalization—essentially a mathematical technique for adjusting to an infinity—might have a wider application. Wilson exploited that idea, and in so doing endowed a basically formal procedure with a physical significance—that is, he showed the universal applicability of renormalization to critical points among various substances. Working at first with the Ising model of ferromagnetism, Wilson developed calculations that allowed the coupling strengths between electrons at the shortest length to be measured; he thus eliminated the previously implicit assumption that their charge was infinite. The calculations, which provided the correct values for the elusive exponents of criticality, were published in two articles that appeared during 1971 in the journal *Physical Review B*. According to P.W. Anderson, writing in *Science* (November 19, 1982), the now classic papers set forth "what is now accepted as the full solution in principle of the behavior at critical points and other continuous phase transitions."

Physicists were not slow to grasp the importance of the renormalization group approach to critical phenomena. One of its results was to show conclusively that the "order parameters" of different physical systems are identical with one another; for example, the net magnetization of a ferromagnet is in a deep sense the same thing as the density difference in a fluid. It was now possible, in fact, to identify and tabulate a variety of substances according to only two quantifications—the class of order parameter and the spatial dimensionality of the system. In 1972 Kenneth Wilson and Michael Fisher, a British physicist who had provided Wilson with stimulating suggestions and advice since arriving at Cornell in 1966, collaborated on the "epsilon expansion" method of calculating the critical exponents, an application of the renormalization group approach. The epsilon expansion method provided a graphic representation of the critical points of a variety of physical systems, and its systematic explanation of criticality endowed renormalization with even greater credibility.

During the remainder of the 1970's Wilson applied the renormalization group approach to problems in the area of elementary particle theory. His specialized line of inquiry concerned "quark confinement" theory, an effort to describe in a satisfactory way the interactions of the hypothetical particles that many physicists believe are the ultimate constituents of other subatomic particles. Although the results are not yet complete, physicists have credited Wilson's work with helping to rekindle their interest in quantum field theory.

More generally, the renormalization group approach is expected to have results that will reverberate throughout the realm of the physical sciences, to quote Wilson in *Physics Today* (December 1982), "wherever very complex microscopic physics underlies a macroscopic problem." Practical applications of renormalization may be anticipated in problems of fluid dynamics, such as oil flow in underground reservoirs, and problems of turbulence in fluids, which have been left to engineering specialists, may be reclaimed and explained by physicists. In an article that he wrote for *Scientific American* entitled "Problems in Physics with Many Scales of Length" (August 1979), Wilson conceded that results after several years of work with renormalization group approaches might appear to be "rather scanty." But he added: "It should be kept in mind that the problems to which the method is being applied are among the hardest problems known to the physical sciences. If they were not, they would have been solved by easier methods long ago."

A developing area of interest for Wilson, beginning in about 1976, was his advocacy of much faster and more sophisticated computers than those that are currently being manufactured. His concern partly arose from the difficulties he had encountered in his own theoretical work, where calculations involved in the problem of quark confinement were of such a magnitude as to challenge the capacity of even the fastest computers now in use. Adopting an activist stance, Wilson has argued the need for "supercomputers" with far greater powers of processing and memory capacity to carry out the calculations engendered by theoretical research. Suggesting that industry will ultimately be the major beneficiary of such computers, he has lobbied for business cooperation and funding to augment university and government sources. "The economy as a whole has a rapidly growing need for science," Wilson told Roger Segelken in an interview for *Cornell Reports* (Winter 1983). "There must be more balance and more ties between universities and industry to serve that need."

After many years of bachelordom, in October of 1982, about the same time he received the Noble Prize, Kenneth Wilson married Alison Brown, a computer expert. Once described by a newspaper interviewer as a "very honest, very frank" person who can be very intense, Wilson calls himself "a workaholic who takes a lot of breaks—a *lot* of breaks." He plays the oboe and in his spare time enjoys folk dancing and hiking.

A full professor at Cornell since 1970, Wilson was named to its James A. Weeks Chair in 1974. In addition to the Nobel Prize, Wilson was awarded the Heinemann Prize in 1973, the Boltzmann Medal in 1975, and the Wolf Prize in 1980, which he shared with Michael Fisher and Leo Kadanoff. In 1981 he received an honorary doctorate from Harvard University, as well as a Distinguished Alumni Award from the California Institute of Technology. In 1975 he was elected to the National Academy of Sciences.

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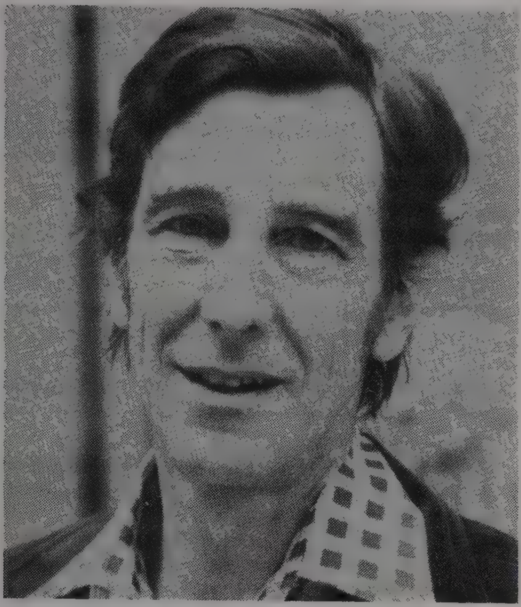

Wood, John

1930 (?)- British actor. Address: b. c/o Denis Selinger, ICM, 388 Oxford St., London, W1, England; c/o The Royal Shakespeare Company, Barbican Centre, Silk St., London EC2Y 8BQ, England

With his precisely articulated, rapid delivery, and perfect timing, the British actor John Wood is well equipped to perform the verbal acrobatics of Tom Stoppard's erudite and enigmatic plays. It was in Stoppard's *Rosencrantz and Guildenstern Are Dead* that Wood made his dazzling Broadway debut, in 1967, and eight years later, his portrayal of the fatuous eccentric Henry Carr in that playwright's *Travesties* won him a Tony Award as best actor. But as London theatregoers have known for years, Wood is equally at home in blood-and-thunder melodrama, Shavian comedy, and the classics. His interpretations of such monumental Shakespearean figures as Brutus and Richard III have given a new and profoundly human dimension to those characters. Although he was trained as a lawyer, Wood has never practised, having joined the Old Vic company even before he graduated from Oxford University. He is an associate artist of the Royal Shakespeare Company, which he joined in 1971, and recently also appeared with Britain's National Theatre. His long list of credits includes many British television productions and a handful of motion pictures, among them, *Nicholas and Alexandra* (Columbia, 1971), *Somebody Killed Her Husband* (Columbia, 1978), and *War Games* (MGM, 1983).

The only child of the chief land surveyor of the London, Midland and Scottish Railway Company, John Wood was born near Derby, England in 1930. His parents were interested in the arts, especially music, and as a boy, Wood spent much of his spare time hanging around the theatres and music halls in Derby. Over the years, his father had managed to save up enough money to send him to Bedford School, a prestigious public school in Bedfordshire. Rebelling against what he has since called "the public school philistine certainty in everything," Wood ignored Bedford's regulations and often failed to show up for rugby practice, an infraction for which he was, by his own account, "beaten regularly" by the head boy—John Fowles, the novelist. A worse punishment was his banishment from the students' dramatics club.

On his graduation from Bedford in the late 1940's, Wood was conscripted and sent to Officers Cadet School. Assigned to the Royal Horse Artillery, he advanced to the rank of lieutenant before he was invalided out after two freak accidents that were almost fatal. Returning to civilian life, he enrolled at Jesus College, Oxford University as a law student, but he was more interested in his extracurricular theatrical activities than in his studies. He served as president of the Oxford University Dramatic Society and appeared in a number of its productions. His critically acclaimed performance in the title role of *Richard III* during his last year at Oxford brought him contract offers from several major repertory companies, including the Old Vic, which he joined in 1954. "I was on the Old Vic payroll even before I took my finals," he told Sheridan Morley in an interview for the London *Times* (September 7, 1976). "Six pounds a week and good small parts [Lennox in *Macbeth*, Bushy and Exton in *Richard II*, Pistol in *The Merry Wives of Windsor*, Sir Oliver Martext in *As You Like It*, and Helenus in *Troilus and Cressida*], but that *Richard III* became a terrible millstone. For years I thought I would never manage to live up to it."

During the mid-1950's the Old Vic was dominated by a group of director-designers whose sumptuous productions not only exhausted the budget, but also reduced the actors to little more than clotheshorses, as Wood candidly told more than one reporter. Never a favorite with the company's management, the outspoken actor was fired in 1956. Not long after that, in April 1957, he made his West End debut, as Don Quixote in Tennessee Williams' *Camino Real*, the first production of Peter Hall's fledgling International Playwrights' Theatre. A few months later, he signed on with the newly formed English Stage Company, but his tenure with the troupe was brief. Soon after his appearance in *The Making of Moo* at the Royal Court Theatre in June 1957, he was abruptly dismissed.

Largely because he refused to compromise his artistic standards, Wood's only stage credits over the next decade were The Wali in *Brouhaha*, in 1958, and Henry Albertson in *The Fantasticks*, in 1961. He supported himself during those lean years by taking whatever decent television roles came his way—Sydney Carton in *A Tale of Two Cities*, the title character in *Barnaby Rudge*, and leading parts in plays by Anton Chekhov, George Bernard Shaw, and Arthur Schnitzler.

When his career hit "rock bottom," to use his term, Wood met Tom Stoppard, the idiosyncratic playwright, who was then just beginning to make a name for himself. Wood played leading roles in BBC-TV productions of Stoppard's short plays *A Separate Peace*, *Teeth*, and *Another Moon Called Earth*. He then tackled the part of Guildenstern in the New York production of *Rosencrantz and Guildenstern Are Dead*, in which Stoppard focused on the lives of the faceless pawns who are charged by King Claudius with the task of diverting Hamlet from avenging his father's murder.

"The two roles represent the two halves of the same person, one part [Guildenstern] somewhat cerebral, one part a bit intuitive," Wood explained to Richard F. Shepard in an interview for the New York *Times* (October 23, 1967). "Yet they seem to reverse. It's a monologue coming out of two mouths." The tongue-twisting, rapid-fire dialogue, much of it in the form of nonsensical word games, required such precise timing that he and Brian Murray, who played Rosencrantz, learned to "live in each other's mind," as Wood put it. Their success can be measured by the rapturous reviews accorded *Rosencrantz and Guildenstern Are Dead* when it opened on Broadway at the Alvin Theatre on October 18, 1967.

After *Rosencrantz and Guildenstern Are Dead* closed, Wood underwent a cancer operation in New York. While recovering from surgery, he happened to see some old Jerry Lewis movies on television. His first reaction was "a fastidious shudder," but he gradually came to appreciate the comedian's intuitive abandon, and before returning home, in 1969, he appeared in two of Lewis' film comedies, *One More Time* (United Artists, 1970) and *Which Way to the Front?* (Warner Brothers, 1970). Back on the stage in England, he played the splenetic Richard Hingot in *Country Matters*, Ronald Harwood's thinly plotted exposé of middle-class mores, for the 69 Theatre Company in Manchester, Frederick the Great in the Birmingham Repertory's production of Romulus Linney's historical drama *The Sorrows of Frederick*, and Richard Rowan in Harold Pinter's staging of *Exiles*, James Joyce's psychological study of friendship and marital fidelity, at the Mermaid Theatre in London. His taut, low-keyed performance in *Exiles* won him the 1970 Most Promising Actor Award from *Plays & Players* magazine.

Wood reprised the role of Richard Rowan at the Aldwych Theatre during his first season with the Royal Shakespeare Company, which he joined in 1971. His other first-year assignments were Yakov Bardin in Maxim Gorky's *Enemies*, the eponymous hero in the Restoration comedy *The Man of Mode, or Sir Fopling Flutter*, and Mark in Jean Genet's *The Balcony*. At Stratford-upon-Avon in the spring of 1972, he essayed his first Shakespearean roles since leaving the Old Vic. His portrayals of a slack-witted Antipholus of Syracuse in *The Comedy of Errors* and a demented Saturninus in *Titus Andronicus* delighted critics, but it was his electrifying characterization of Brutus in Trevor Nunn's staging of *Julius Caesar* that established his reputation as a classical actor.

In his textual analysis of *Julius Caesar*, Wood discovered that Brutus was "a very different man from the white bone [he'd] imagined." As he explained in an interview for the London *Times* (April 22, 1972), underneath the surface image of the self-confident politician, he found a "totally unprepossessing" man—"a man with scarred knees and chafed elbows and a large red nose . . . who struggles all his life to be better." His Brutus was composed and resolute when among his fellow conspirators, but when alone or with his family, he was impatient and tormented by self-doubts.

In mid-1973 Wood took time off from the Royal Shakespeare Company to play opposite Glenda Jackson in a West End production of John Mortimer's *Collaborators*, a somewhat contrived comedy about marital infidelity. When he returned to the RSC, he accepted leading roles in two period melodramas: John Wiles's *A Lesson in Blood and Roses*, in which a demonic tutor corrupts the morals of his aristocratic pupils in order to undermine the ruling class, and *Sherlock Holmes*, William Gillette's dramatization of two of Sir Arthur Conan Doyle's short stories. His riveting performance as the sinister Monsieur Luc in *Blood and Roses* saved the evening for many critics, among them the *Guardian*'s Michael Billington. "[Wood] has a great gift for playing intellectuals flawed by emotional turbulence," Billington wrote shortly after the play opened at The Place in November 1973, "and . . . he compels attention every second he's on stage."

That "gift" came to Wood's aid when he assumed the title role in *Sherlock Holmes*, at the Aldwych Theatre in London in January 1974. Building on Doyle's sketchy descriptions of Holmes, the actor created a character who was at once superior and vulnerable. His impersonation of a world-weary genius trapped by his own intellect contributed to *Sherlock Holmes*'s popularity in London and, later in the year, on Broadway. Critics on both sides of the Atlantic agreed that he was Holmes incarnate. Perhaps T.E. Kalem, writing in *Time* (November 25, 1974), expressed it best: "If any of us lives to see a more perfect embodiment of Sherlock Holmes than that offered by John Wood it will only be by some special dispensation of Thespis."

While playing Sherlock Holmes in repertory at the Aldwych, Wood began rehearsing what perhaps was the most complex and difficult role of his career to date: that of Henry Carr, the senile poseur whose time-warped recollections provide the narrative of *Travesties*, Tom Stoppard's kaleidoscopic comedy about the relevance of art to society. The play opens with the doddering Carr—who was, historically, a minor member of the British consular staff in Switzerland during World War I—recalling the heady days in Zurich in 1917, when he numbered among his acquaintances V.I. Lenin, James Joyce, and Tristan Tzara, the leaders of, respectively, social, literary, and artistic revolutions. After his rambling monologue, Carr sheds his tatty bathrobe and shapeless hat and becomes, in flashback, the drawing-room dandy he was in his youth.

Throughout the play, Wood shuttled effortlessly back and forth between past and present without the aid of makeup or props. Even Stoppard, who had written the part with his friend in mind, was amazed by Wood's chameleon-like transformations. Wood played Carr, off and on, for about eighteen months in successive sold-out runs at the Aldwych and Albery Theatres in London and at the Ethel Barrymore Theatre in New York. To keep his interpretation from going stale, he adopted Max Reinhardt's practice of "killing [his] darlings," that is, he abandoned a line reading or a piece of stage business as soon as he became "fond" of it.

When the RSC's acclaimed production of *Travesties* opened on Broadway on October 31, 1975, American critics used up a year's supply of superlatives to describe Wood's performance. As the New York *Times*'s Clive Barnes observed, after seeing the play for the first time in London, in August 1974, "You do not often see a perfect performance. This, I suggest, is one of them." Wood's portrayal of Carr earned him the London *Evening Standard* and *Plays & Players* awards as the best actor of 1974 and a Tony award in the same category, in 1975.

Returning to London in 1976 for the RSC's new season at the Aldwych, Wood all but stole the show with his unorthodox interpretation of the cameo part of General Burgoyne in Shaw's *The Devil's Disciple*. Although he was less successful in the title role of *Ivanov*, most reviewers agreed with the *Listener*'s Alan Brien that Wood's was "an honourable failure." The critical consensus was that the fault rested not so much in Wood's reading of the morose and self-pitying Ivanov as in the young Chekhov's inability to make his central character more likable and convincing.

In celebration of the Silver Jubilee of Queen Elizabeth II, in 1977, Trevor Nunn, the RSC's artistic director, mounted at Royal Festival Hall a production of *Every Good Boy Deserves Favour*, Stoppard's offbeat analysis of the erosion of personal liberty under Communism, with music by André Previn. Set in a Soviet insane asylum, the play starred John Wood as a lunatic who thinks he is a professional triangle-player, Ian McKellen as the baffled political dissident who is his cellmate, and the London Symphony Orchestra as the orchestra that may or may not be a figment of the madman's imagination. The following year Wood costarred, with Eli Wallach, in a shortened and revised version of the comedy at the Metropolitan Opera House in New York.

Having been granted resident alien status by the United States government, Wood returned to New York in September 1977 to head an American cast in a production of Molière's comedy *Tartuffe* at the Circle in the Square Theatre. He saw Tartuffe, the pious fraud who bamboozles a gullible rich man and his family, as more madman than hypocrite, and he invested the role with a manic ferocity and Machiavellian malevolence missing from most actors' interpretations. While playing Tartuffe, Wood scouted around for a rewarding part in a modern play with wider popular appeal. "I wanted to get out on stage in ordinary pants and deliver one-liners just to prove that I really could . . . ," he explained to Robert Berkvist in an interview for the New York *Times* (March 12, 1978). "In a sense, the classical actor always has to ask himself whether he has enough personal charisma or whatever you call it, to get out there and *star* in a straight show, a *commercial* show. . . . And I wanted to try; I very badly wanted to try."

First attracted to Ira Levin's *Deathtrap* because of the masterly construction of its convoluted plot, Wood jumped at the chance to play Sidney Bruhl in that literate whodunit, which opened at the Music Box Theatre on February 26, 1978 for what turned out to be a four-year run. As Bruhl, the neurotic down-and-out author of stage thrillers who stoops to murder to regain his lost fame, the actor pulled out all the stops in a pyrotechnical display of virtuoso acting that helped *Deathtrap* to garner four Tony Award nominations. Wood himself was passed over, his votes having been split between his performances as Bruhl and Tartuffe.

Eventually wearying of the tedium of a long commercial run, Wood returned to repertory in the National Theatre's 1979 productions of Schnitzler's *Undiscovered Country* and *Richard III*. The challenge of finding an element of humanity in such repellent characters as Friedrich Hofreiter, the hedonistic industrialist in *Undiscovered Country*, and Richard III appealed to Wood. "I'm hoping to find aspects of Richard which have not been exploited before," he told Michael Owen of the London *Evening Standard* (September 26, 1979). "The point about Crookback, surely, is that there is something of him in all of us—be it the man on the train without a ticket or a judge condemning someone to death. It is the conception of what is criminal and what is not. . . . Here is a man who stops at nothing, but at least his murders had a kind of warmblooded self-interest about them." In the opinions of most London critics, both productions were less successful than Wood's compelling original characterizations.

Late in 1981 Wood succeeded Ian McKellen as Antonio Salieri, the mediocre eighteenth-century Viennese court composer, in the New York cast of Peter Shaffer's Tony Award-winning *Amadeus*, a complex and theatrical account, told in flashbacks, of the persistent myth that Salieri, having failed to sabotage Mozart's career, poisoned his genius rival. It was a part the actor had been eager to perform ever since the play's premiere at the National Theatre two years earlier. Unlike McKellen, Wood stressed in his flamboyant impersonation the absurdist aspects of Salieri's predicament, but "because his virtuoso technique is always informed by vulnerability and an ironic intelligence," as Frank Rich noted in the New York *Times* (December 17, 1981), "he makes us care . . . about this man who allows himself to be destroyed by the cruel, irrational joke of fate." After completing his engagement at the Broadhurst Theatre in 1982, Wood was chosen to head the national touring company of *Amadeus.*

John Wood is a lanky six feet one inch in height, with brown hair, intense blue eyes, and a long, thin, sharp-featured face that has been described as "El Grecoesque." "I can never recall anyone—not even my mother—saying I was good-looking," he confessed to Paul Dacre of the London *Daily Express* (April 23, 1976). "I decided long ago that my body was just a useful way of keeping my head a proper distance from the floor." A witty conversationalist with a self-mocking sense of humor, he is especially candid in his assessments of the insecurity and "sheer difficulty" of an actor's life. "It's my obstinacy that keeps me going," he told one interviewer. His long, irregular working days leave little time or energy for recreation. To unwind before or after a performance, he plays the piano or harpsichord. Wood and his wife, the former Sylvia Vaughan, an ex-production assistant for the BBC, have three children, Rufus, Ghislaine, and Sibylla. He also has a son, Sebastian, from an earlier marriage to Gillian Neason, an opera singer, that ended in divorce. The Woods make their home in a seventeenth-century farmhouse near Chipping Camden in Gloucestershire, England.

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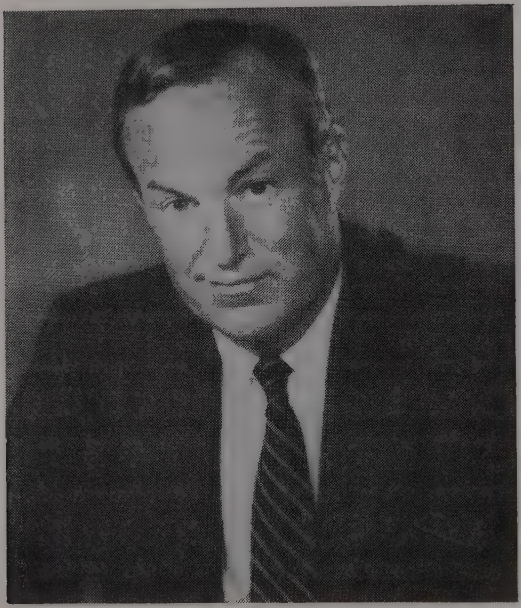

Wyman, Thomas (Hunt)

Nov. 30, 1929– Corporation executive. Address: b. CBS, 51 W. 52d St., New York City, N.Y. 10019

When, on June 2, 1980, Thomas H. Wyman succeeded John Backe as president and chief executive of CBS, he became the fifth president of that corporation in nine years and the third in less than four years. His appointment by William S. Paley, founder and chairman of the board of CBS, came only two weeks after the dismissal of Backe, whose tenure lasted for three and a half years. Wyman came to CBS from the Pillsbury Corporation in Minneapolis, where he was vice-chairman, and before that, he was president and chief executive of the Jolly Green Giant Corporation, which Pillsbury acquired in 1979. Wyman's philosophy of management is brief and to the point: "Managing has to do with the animation and orchestration of people, and any enterprise's fortunes depend on how far down you can reach, and excite, and make it clear what you're trying to do."

Thomas Hunt Wyman was born in St. Louis, Missouri on November 30, 1929 to Edmund Allan and Nancy (Hunt) Wyman. Educated in New England, he was graduated from Phillips Academy at Andover, Massachusetts and then enrolled at Amherst College, where he majored in English, achieved election to Phi Beta Kappa, and did his honors thesis on William Butler Yeats. (The works of the Irish poet are still to be found among the books in Wyman's office.)

After graduating *magna cum laude* from Amherst in 1951, Wyman entered the business world as a management trainee with the First National City Bank in New York, but in 1953 he had to postpone his career ambitions because of the Korean War. Assigned to the United States Army Corps of Engineers, he served for two years and eventually attained the rank of first lieutenant. Returning to civilian life, he joined the staff of the Nestlé Corporation in its White Plains, New York office, where he was assistant to the president and manager of the new products division. After studying for a year at Imede, the Nestlé-sponsored institute for management development in Lausanne, Switzerland, Wyman remained in Europe to serve first as assistant to the managing director, then as vice-president of the parent corporation.

Returning to the United States in 1965, Thomas Wyman went to work for the Polaroid Corporation, headed by Edwin H. Land, the first of the three "demanding, hard-nosed executives," as Wyman once put it, that he was destined to work under. He reportedly quit smoking during his association with Land when it was brought to his attention that he had stubbed out his cigarette on one of the boss's "irreplaceable American Indian plates." Notwithstanding that gaffe, Wyman's ten-year career with the Polaroid Corporation can be accounted a huge success. Beginning as vice-president of its international division, he became, in only six years, at forty-two, the number two man in the organization as senior vice-president and general manager, and in 1974 he made *Time* magazine's list of America's 200 future leaders. Although Wyman was regarded as Land's logical successor, he left Polaroid, perhaps because he grew tired of waiting for that eventuality to materialize.

Jolly Green Giant, the next company with which Wyman was affiliated, was in a "sluggish" condition when he arrived there in 1975. To get it moving again, he diverted Green Giant from canning to the marketing of fancy frozen vegetables and entrées, and he also innovated the practice of "participatory management." According to Tony Schwartz of the New York *Times* (October 18, 1981), employees were invited "to serve on task forces examining how well the company was meeting its responsibilities to employees, consumers, and society." Under Wyman's energetic leadership at Green Giant, company sales rose from $293,000,000 a year to $485,000,000 a year.

That dramatic turnabout attracted the attention of William H. Spoor of the Pillsbury Corporation, who negotiated merger proceedings with Wyman. The merger proved financially beneficial to Wyman, who reportedly received close to $1,000,000 on the deal, but it once again relegated him to a secondary position behind a firmly entrenched organization head. The situation was not conducive to longevity, and Wyman became restive working for Spoor, who had hoped to use his managerial skills in the area of consumer operations. Nevertheless the Pillsbury chairman, whom some consider to be abrasive, was generous in his praise of Wyman when, after only a year, he left for CBS. "He's very good with people," Spoor said,"a team builder who managed to sort out the best executives sensitively. I don't know that he has a special interest in communications, but he's a professional executive, and I think he'll do very well at CBS."

Wyman first made a favorable impression on William S. Paley when the latter approached him to see if he were interested in becoming a member of the board of CBS. Over drinks at the Paley apartment, Wyman said that though that prospect appealed to him, his acceptance was complicated by the fact that he held three other directorships at the time. As it turned out, Wyman never did become a member of the board of CBS, but the lasting effect of that first encounter with Paley ultimately earned him a more exalted position.

Since the contract that made Thomas Wyman the most likely successor to William S. Paley called for a million-dollar bonus and a salary of $800,000 a year for three years, it was compared to a contract signed by a star major league baseball player, though top executives have landed even bigger bonuses. What made the choice of Wyman so intriguing to seasoned observers was not so much the seven-figure contract as the fact that it went to a person who candidly admitted: "I haven't had any broadcast experience, or publishing or toy-business experience, and I don't know much about music."

There were other factors involved in Paley's choice besides Wyman's obvious managerial skills and accomplishments. Regarding CBS as an institution with wide-ranging interests in social involvement and culture as well as a business, Paley had indicated that he was looking not so much for a chief executive with "specific expertise" as he was for a "generalist." An associate of Wyman has conjectured that he got the job because he "sees far beyond the narrow confines of business." Wyman was active in the civil rights movement of the 1960's, sits on the board of the United Negro College Fund, and devotes much of his leisure time to fund raising for the United Way. In addition to his continuing interest in poetry, he is a member of the executive committee of the Society of Fine Arts and is a member of the board of the Lincoln Center for the Performing Arts. Viewing Wyman's B.A. degree in English with favor, Paley told a reporter for *Business Week* (June 9, 1980), "A Harvard Business School degree might be more suitable for someone running General Electric than CBS." Wyman is not an ardent collector of art like Paley, but he is the more literary of the two men. And his former company, Polaroid, is a prominent patron of cultural affairs.

When he succeeded John Backe, Wyman was aware that tenure in the upper echelons of the CBS hierarchy can be precarious. Frank Stanton had enjoyed a long reign that began in 1946 and ended only with his retirement in 1971, and Charles Ireland lost his presidency through death in 1972, but Arthur Taylor and John Backe were dismissed, in 1976 and 1980, respectively. William S. Paley has the reputation of being jealous of his authority and reluctant to delegate responsibility, so that when Wyman insisted after taking the job, "I don't have the kind of anxiety that everyone feels I should have," some may have dismissed his assertion as the deluded self-confidence of the newcomer. But not those who knew him. A former Pillsbury executive said, "He's got a lot of experience working with people who are eccentric. You might say he's got a master's degree in it." Citing Wyman's subdued and give-and-take approach that helped him get along smoothly with Land and Spoor, an old acquaintance explained: "He isn't a yes-man in the traditional sense of the term. With Tom it's an 'I see your point,' 'Now let me see if I understand that' approach. Before you know it, you're agreeing with him."

From the very start, Wyman made it clear that if he failed at CBS it would have nothing to do with his relationship with Paley and that he would not complain if the CBS chairman of the board neglected to consult him. Wyman tends to defer to Paley, who for his part never fails to discuss all matters of major importance with his chief executive officer, and if there have been any clashes, they have not been made public. In his first interview, granted to the New York *Times* (October 18, 1981) almost a year and a half after he came to CBS, Wyman said: "I don't think there's any question in anyone's mind that I am running the company. I couldn't be happier about my relationship with Paley. He has been helpful, particularly in long-range planning, and he is wonderfully tough-minded and asks spectacular questions. But the initiatives have been mine."

When Wyman took over the presidency of CBS in June of 1980, the $4-billion conglomerate was caught in the throes of unaccustomed decline, for CBS had been enormously profitable since its inception half a century ago, and until recently had been considered recession-proof. Its problems began during the 1960's, when it made unwise acquisitions, such as the New York Yankees, for which it paid "top dollar" and wound up in red ink. Eventually CBS had to sell the team. Wyman inherited other snowballing failures that resulted from the mood of expansion that had prevailed at CBS since the mid-1960's. Fawcett Books was accumulating losses of millions of dollars, Popular Library was also losing money, CBS Records was suffering the same setbacks experienced by the rest of the record industry, and its chain of stores selling high fidelity equipment, like its publishing companies, was operating "deep in the red." CBS-TV, the centerpiece of the company and its biggest money maker (it accounts for 60 percent of its overall profits), was beset by the encroachments of cable television and independent stations. (From 1977 to 1981 the viewing audience of network television fell from 91 percent to 83 percent.)

The suspicion that one of the prime causes of the difficulties of CBS, apart from the recession, may have been Paley's capricious hand at the helm was confirmed when Wyman invited David Londoner, a leading analyst of the broadcasting industry, to address CBS executives on the status of their company among members of the investment community. Londoner told his audience that Wall Street maintained a negative "perception of revolving door management" at CBS and added, "You still need to show a clear sense of direction."

One of the new directions that CBS has taken under Wyman has been toward a less autocratic form of management. According to Stratford P. Sherman in an article for *Fortune* (August 9, 1982), "Important decisions are now made by a ten-man management committee, of which Wyman is the chairman. Paley is a member, but he almost never shows up." Wyman has also acted to put an end to the infighting that had been going on among the various divisions of CBS. He began biweekly meetings with all group presidents and chief finance officers in order to involve them more actively in the formation of company policy, and he held working breakfasts with lower-level employees, as well as with women's and minority groups.

Putting the financial house of CBS in order has proved to be much more of a problem for the resourceful Wyman, whose strategy has been to divest CBS of its chronic money losers, fortify its TV network, and involve the company in as many new and profitable markets as possible. In one cost-cutting move, he closed down the CBS record plant in Terre Haute, Indiana in October of 1982, laying off 1,250 workers. He has also sold Fawcett Books, put Popular Library up for sale, and poured $150,000,000 into the TV network to upgrade news broadcasting and daytime shows and to establish new shows in prime-time slots. As a result, CBS took a commanding lead over its competitors in prime-time ratings for the 1982–83 season.

One of the new markets on which Wyman had pinned his hopes was cable television. Backed by William S. Paley and, belatedly and briefly, by Twentieth Century-Fox, CBS established a cultural channel that was to have been supported by commercial sponsors. Unfortunately, there were not enough advertisers forthcoming to make the high-minded and much praised venture profitable, and the CBS cultural channel lost $30,000,000 before it finally folded in November of 1982.

Despite warnings that "it was very difficult to make money in movies," Wyman felt that the production of motion pictures could lead to another profitable market for CBS, and in March of 1981 he established CBS Theatrical Films, with the Hollywood agent Michael Levy as its head. Its first film, *Back Roads*, returned a modest profit, but its second, *The Challenge*, turned out to be a major disappointment to most audiences and critics. A year later, Michael Levy was out as head of CBS Theatrical Films, and a chastened Wyman, with losses estimated at $10,000,000, was obliged to curtail film production plans.

In what seemed a bold move in light of his setbacks, Wyman acquired Ideal Toys, a company dependent on the production of the once enormously popular Rubik's Cube, for $58,000,000, an acquisition that enabled CBS to exploit its foreign markets for its video game operations. Wyman has also taken the initiative to market new technological systems, such as Teletext—information delivered in the portion of a TV signal that does not normally appear on the screen, for which specially equipped TV sets are necessary. Ready to be marketed on a larger scale after a period of experimentation in Los Angeles, Teletext sends out information on such matters as stock market reports to the home viewer.

Despite the company's reverses, stock prices for CBS rose to $53 a share on the big board from a low of $33, while paradoxically its third quarter earnings for 1982 plummeted by 68.4 percent to $18,500,000. Predictably, rumors circulated that Wyman was "on the skids," but on September 8, 1982 William S. Paley decisively ended all speculation when he announced officially that as of April 20, 1983 he would retire as chairman of the board of CBS. The vacancy would be filled by his successor, Thomas H. Wyman.

Thomas H. Wyman, who looks even taller than his six feet three inches of height, was once a varsity athlete at Amherst and remains an enthusiastic player of golf and tennis, of whom William H.

Spoor has said: "I always try to get Tom as a tennis partner. It's a guarantee you're going to win." Twice-married, Wyman has been married to the former Elizabeth Minnerly since December 3, 1960. He has four children: Peter Hunt, Michael Barry, Thomas Hunt, and Elizabeth Baldwin. Wyman is a member of the board of directors of American Telephone & Telegraph Company and the National Executive Service Corps. He is a trustee of Amherst College, Phillips Academy, Andover, the Economic Club of New York, and the Museum of Broadcasting. He has served on both the President's Task Force on Private Sector Initiatives and the Presidential Commission on World Hunger.

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Zablocki, Clement J(ohn)

(zä-blŏ´kē)

Nov. 18, 1912- United States Representative from Wisconsin. Address: b. 2183 Rayburn Bldg., Washington, D.C. 20515; h. 3245 W. Drury Lane, Milwaukee, Wis. 53215

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1958.

For more than three decades the voters of Milwaukee's South Side and its adjacent areas have expressed their confidence in Clement J. Zablocki by returning him, by ever-increasing majorities, to the United States House of Representatives, where his tenure as an expert on foreign relations has extended from the economic crises of the postwar world through the bitter years of the war in Vietnam to the nuclear arms race. After serving for eighteen years as a member of the House Foreign Affairs Committee, Zablocki succeeded to its chairmanship in January 1977. A low-key moderate, he is a master of the political compromise. In his six years as chairman, he has not only greatly expedited routine Committee business but also shepherded through the House a number of controversial foreign aid bills. More important, he has, almost singlehandedly, reasserted Congress' role in foreign policy decision-making.

Clement John Zablocki was born in Milwaukee, Wisconsin on November 18, 1912 to Matthew J. Zablocki, a merchant, and his wife, Mary (Jankowski) Zablocki. With his five brothers and two sisters, Clement Zablocki grew up in the great Polish enclave on the South Side of the city. He received his elementary education at St. Vincent de Paul's parochial school and his secondary schooling at Marquette University High School. Following his high school graduation, in 1931, he enrolled at Marquette University, a Jesuit institution in Milwaukee, where he majored in education. He took his Ph.B. degree in 1936, then stayed on for some graduate work in the same field.

Zablocki's pre-Congressional career was varied. Between 1932 and 1948 he was the organist and choir director at several Milwaukee churches, among them St. Vincent de Paul and St. Mary Magdalene. In the late 1930's he taught Polish and English at Kosciuszko High School in the city, and he also gave instruction to recent immigrants in naturalization classes. According to Congressman Zablocki, he first began to consider seeking elective office after a student in one of his citizenship classes remarked that anyone so interested in and committed to participatory democracy ought to go into politics. Accepting the challenge, Zablocki mounted a successful campaign, in 1942, for the Wisconsin State Senate. His committee assignments there included a seat on the important Joint Finance Committee.

The voters of Wisconsin's third district reelected Zablocki to a second term as a state senator in 1946, but he cut short his state legislative career to run, in 1948, for the United States House of Representatives from Wisconsin's Fourth Congressional District, whose core was Milwaukee's Polish-Catholic South Side. In 1946 the seat in the traditionally Democratic stronghold had passed to the Republican candidate, John C. Brophy, because intraparty squabbling had split the Democratic vote between the party's nominee and an independent challenger, but Zablocki managed to reunite the quarreling factions, and on election day in 1948 he took 89,391 votes to Brophy's 63,161.

Counting his victory in 1948, Zablocki has won eighteen consecutive Congressional races. (The only electoral setback of his career occurred in 1957, when he lost the Democratic primary for the U.S. Senate seat made vacant by the death of Senator Joseph McCarthy to William Proxmire.) Representative Zablocki secured his position in the House by winning 60.9 percent of the votes in the 1950 general election. Since then he has never garnered less then 64 percent of the ballots cast, even after the redistricting of the early 1970's incorporated Milwaukee's white-collar western suburbs into his predominantly working-class constituency. Indeed he is so popular with the voters that in 1976 and again in 1982, when he won an astonishing 99 percent of the popular vote against token opposition from several minority party challengers, the Republicans did not even bother to field a candidate.

Throughout his years in Congress Zablocki has generally pursued the middle-of-the-road course often favored by Democratic politicians from large northern industrial cities. He has fully pleased neither the left nor the right, although his standing is generally higher among liberal lobbying groups than among conservative ones. In 1980, for example, the liberal Americans for Democratic Action gave the legislator a rating of 61 percent, while the conservative Americans for Constitutional Action rated his performance at 13 percent. Among his constituents, Zablocki is perhaps most appreciated for his quick and efficient response to local problems. In fact, he once summarized his domestic priorities as working in the interest of "the average taxpayer, the elder citizen and the small businessman."

To that end, Representative Zablocki has sponsored or supported many of the social welfare programs of the past three decades. In 1956, for instance, he introduced legislation to lower the Social Security retirement age for women and to extend the Social Security Act to include payment of benefits to disabled workers, and in the mid-1960's he voted for President Lyndon B. Johnson's far-reaching "Great Society" programs and their companion civil rights bills. He has also approved measures to develop home-care assistance for the elderly, to provide educational and medical benefits for "Cold War and Vietnam veterans," and to reform the tax laws to "redistribute taxes on a more equitable basis," as he put it. As a longtime supporter of federal aid to parochial and private schools as well as to public educational institutions, he introduced a bill in 1972 that gave a federal tax credit to those lower-income taxpayers who chose to send their children to a private or parochial school. Always mindful of his blue-collar constituency, he has consistently adopted positions favored by organized labor, from opposition to the Taft-Hartley Act, in the late 1940's, to defense of bills allowing common situs picketing and unionization drives, in the 1970's. In 1980 the Committee on Political Education of the AFL-CIO rewarded the legislator with a typically high rating of 83 percent. As befits a Congressman from a farm state, Zablocki is also sympathetic to agricultural interests.

On sensitive domestic issues involving moral values and civil liberties, Zablocki has tended to reflect the generally conservative opinions of his hard-working, religious, neighborhood-oriented constituents. His personal crusade against what he has described as "the pollution of our mails with the filth and smut of obscene literature," for example, was enthusiastically supported by his electors. Although his constituents have usually approved his positions, Zablocki has occasionally run afoul of special interest groups. His opposition to the use of forced busing to achieve racial integration in the public schools angered civil rights activists, and his denial of federal funds for abortions, coupled with his vote in favor of allowing states to rescind their ratifications of the Equal Rights Amendment, upset feminists. Conservationists, who generally appreciated Zablocki's efforts to protect the environment, were displeased by his 1971 vote in favor of appropriating federal funds for the development of the supersonic transport plane.

Since his first term in the House of Representatives, Zablocki has been a member of the Foreign Affairs Committee. Because the panel is the Congressman's only major assignment, he has developed over the years an unusually broad knowledge of the complex field of international relations. During his long tenure on the committee, he has been a relentless anticommunist, a dependable, if sometimes critical, friend of conservative pro-Western governments, and a consistent advocate of generous foreign aid programs. Willing to allow the White House considerable latitude in the conduct of international affairs, he has nonetheless been at the forefront of Congress's reaffirmation of its role in shaping foreign policy. In recognition of Zablocki's skills and seniority, his fellow Democrats granted him the chairmanship of the House Foreign Affairs Committee in 1977. Perhaps his most distinguishing characteristic in that post has been his unerring sense of the politically possible and his willingness to compromise with the younger, more liberal Democrats who head the panel's Inter-American Affairs, African, and Asian and Pacific subcommittees.

On several European visits in his capacity as chairman of the Western European subcommittee during his first years on the Foreign Affairs Committee, Zablocki gained a first-hand knowledge of the devastating effects of international warfare. His journeys convinced him of the wisdom of collective security and of the necessity for such postwar economic aid programs as the Marshall Plan. After two fact-finding trips to Southeast Asia in the mid-1950's, Zablocki warned the United States government that a French defeat in Indochina could eventually lead to Communist control of the entire region.

In 1959 Congressman Zablocki assumed the chairmanship of the subcommittee on Asian and Pacific Affairs, a post he held until 1969. Throughout his tenure, he was a staunch advocate of American intervention in the Indochinese war. A supporter of South Vietnamese President Ngo Dinh Diem, he was initially wary of extending additional aid to the military junta that took control after Diem's assassination in a *coup d'état* in November 1963, but he remained committed to the South Vietnamese government's struggle against Communist guerrillas, and, after North Vietnamese patrol boats fired on American naval vessels in the Gulf of Tonkin in August 1964, he cosponsored the joint resolution under whose terms President Johnson justified a massive infusion of American troops into the conflict.

As opposition to the Vietnam war increased in the United States, Zablocki, almost alone among his state's Democratic Congressional delegation, remained steadfast in his support of Johnson Administration policies. Crossing party lines, he was equally supportive of President Richard Nixon's efforts to obtain "peace with justice" in Indochina, and he blamed North Vietnam's intransigence for the stalemated peace talks. When the fighting escalated in the early 1970's, Zablocki gradually began to question continued American involvement. In 1972 he endorsed a proposal calling for the removal of U.S. troops four months after an internationally monitored ceasefire, the release of American prisoners of war, and an accounting of those soldiers listed as missing in action. Reluctant to go any further, he helped defeat, by a one-vote margin, a proposed Foreign Affairs Committee resolution setting a firm date for the end of hostilities.

In the early 1970's Zablocki spearheaded the effort among legislators to reassert Congress's authority in foreign policy decisions, especially those involving the commitment of American troops abroad. The Representative, who had become chairman of the Foreign Affairs Committee's subcommittee on national security policy and scientific developments in 1969, was the floor manager of a 1971 resolution directing the President to consult the Congress "whenever feasible" before sending U.S. military forces to a foreign conflict. In the following year he sponsored a similar resolution without the qualifying phrase. The House passed both proposals, but the Senate, whose liberal members wanted to set a specific time limit on overseas troop deployments without explicit Congressional approval, took no action either time. Finally, in 1973, the House and Senate passed, over President Nixon's veto, a resolution severely restricting the President's war-making powers. Zablocki conceded afterwards that Nixon's entanglement in the Watergate scandals helped to make the Congressional victory possible. "The time was ripe," said the Congressman, who had urged his fellow lawmakers to take advantage of "the historic opportunity to reassert [their] constitutionally mandated obligation in the area of war powers." In a related matter, Zablocki introduced in 1972 a measure that required the President to submit to Congress the texts of all international executive agreements.

While he has tended to favor keeping a watchful eye on the activities of the executive branch of the federal government, Zablocki supported President Jimmy Carter's effort to restrict Congressional oversight of the Central Intelligence Agency and other intelligence-gathering bodies. Arguing that flexibility and secrecy were essential to successful espionage operations, he eventually talked his colleagues on the House floor into reducing from eight to two the number of Congressional committees that the White House had to notify before giving the go-ahead for covert intelligence operations, but he failed to persuade them to accept a proposal that gave the President, in some cases, the choice of not providing such information. Instead, the Congress authorized the White House, under "extraordinary circumstances," to limit its consultation to six key House and Senate leaders.

Although Zablocki agreed with President Carter's foreign policy in general, he had some misgivings about the Chief Executive's emphasis on "human rights" as a determining factor in economic aid decisions. In his opinion, the proper strategy for the advancement of human rights was low-key diplomacy rather than punitive legislation aimed at specific governments. Formerly a member of the steering committee of the Committee of One Million Against the Admission of Communist China to the United Nations, Zablocki eventually accepted Carter's normalization of relations with the People's Republic of China, even though it compromised his long-standing friendship with the Republic of China (Taiwan). Concerned about the future safety of the Nationalist Chinese, he belittled the proposed establishment of the American Institute, a private agency designated to conduct American affairs in Taiwan after the closing of the U.S. embassy there, as a "Micky Mouse operation" and cooperated in a Congressional initiative to make a stronger commitment to the security of Taiwan than the White House wanted.

When Ronald Reagan assumed the Presidency in 1981, Zablocki, for the first time in his tenure as chairman of the Foreign Affairs Committee, had to deal with a President not from his own party. The political and philosophic differences between the two men were immediately apparent. In his foreign aid proposals, Reagan stressed military supplies and assistance; Zablocki, who had taken the lead in the 1973 restructuring of the entire American foreign aid program, gave the highest priority to direct assistance, in the form of development and economic aid, to the poorest people in the recipient nations. Moreover, the President's attempts to extend to foreign governments low-interest loans for the purchase of American military hardware struck Zablocki as being both inconsistent with the White House's pledge to cut the federal budget deficit and inappropriate, given the extensive cutbacks in domestic spending. In a compromise engineered by Zablocki, Congress allowed the President to sell arms to fifteen financially troubled allies on relatively easy credit terms, but it shaved the Administration's original request by $732,000,000.

So that they would not have to deal fully with the politically unpopular topic of foreign aid during the 1982 off-year election campaign, Zablocki urged his fellow legislators, in 1981, to pass a two-year aid authorization package. From time to time throughout 1982, however, the Foreign Affairs

Committee approved President Reagan's requests for special supplemental grants, such as his appeal for increased military aid to the new government in El Salvador. Despite his belief that the Administration had exaggerated the extent of Soviet and Cuban subversion in Central America, the Congressman was favorably disposed to the President's call for a "Caribbean Basin Initiative" to stabilize that area of the world by fostering its economic development. As he explained in a public statement, the Reagan plan was "necessary and in the best interest of the United States with or without outside subversion. Even without Soviet intervention there would exist poverty and social inequality."

Zablocki has repeatedly asserted his commitment to the security of Israel, but according to longtime observers of the Foreign Affairs Committee, his support for continued American aid to the Jewish state is "lukewarm" at best. Indeed, in 1977 the Congressman had to assure House Democrats that he would expedite aid to Israel before they turned down a bid by Benjamin S. Rosenthal of New York to challenge his right, as the Committee's second-ranking member, to succeed to the chairmanship. In recent months he has become increasingly critical of Israel's aggressive foreign policy. He scored the Israeli bombing raid on the Osirak nuclear reactor near Baghdad, Iraq, in June 1981, as a "highly irresponsible " act. He was even more angered by Israel's invasion of neighboring Lebanon a year later. In a meeting with Menachem Begin on June 21, 1982 he pointedly told the Israeli Prime Minister that the attack had "somewhat diminished" Congressional support for additional military aid. Later, Zablocki and several other normally pro-Israeli legislators publicly denounced Israel for illegally using American weapons for offensive purposes and for causing excessive civilian casualties among the Lebanese. Although he had "serious reservations" about Reagan's decision to dispatch American troops to Lebanon to join the multinational peacekeeping force that had been established to oversee the safe evacuation of Palestinian guerrillas from West Beirut, Zablocki finally agreed to the plan after obtaining from the President a promise to seek prior Congressional approval of any proposal to expand the United States' military role in the Mideast.

The differences between Representative Zablocki's approach to foreign policy and Ronald Reagan's are perhaps most apparent in their widely divergent attitudes toward nuclear arms control. When, in July 1981, Reagan released his nuclear nonproliferation policy statement, Zablocki took exception to the President's emphasis on making the United States a "reliable supplier" of nuclear technology. Speaking on the House floor, the Congressman warned that Reagan's initiatives "will not in themselves solve the problems of proliferation—especially if we permit our desire to be a reliable supplier to lead to the approval of requests for nuclear cooperation which will abet the spread of nuclear capability rather than inhibit its spread." Deeply committed to a mutual Soviet-American reduction of strategic arms, he asked the Foreign Affairs Committee, in June 1982, to recommend the approval of the SALT II agreement "provided adequate verification capabilities are maintained," but his colleagues, who did not want to clash with the Senate over the right to ratify treaties, issued only a vague endorsement of the negotiated limits. In a bolder move, they reported to the full House a resolution, cosponsored by Zablocki, that called for a "mutual [and] verifiable" Soviet-American freeze on nuclear weapons. On August 5, 1982 the House rejected, by a vote of 204-202, the so-called Zablocki resolution for an immediate freeze in favor of an Administration-sanctioned proposal for an eventual freeze at "equal and substantially reduced levels" after nuclear parity between the two superpowers had been achieved. Since then—most recently on April 28, 1983—Democratic leaders have attempted four times to push through the House Zablocki-sponsored resolutions calling for an "immediate, mutual and verifiable" freeze on the production and deployment of all nuclear weapons. Each time they have been blocked by a group of Republicans and conservative Democrats, who have employed a variety of stalling tactics to prevent a floor vote. "Everything that needs to be said has been said," Zablocki told his fellow legislators, as quoted in the New York *Times* (April 29, 1983). "I intend to continue on this resolution until hell freezes over if necessary."

Clement J. Zablocki, who is a stocky five feet three inches tall, has blue eyes, brown hair, and a neatly trimmed brush moustache. By his marriage to the former Blanche M. Janic, which lasted from May 26, 1937 until her death on July 5, 1977, he has two children, Joseph Paul and Jane Frances. In his spare time Zablocki enjoys hunting and fishing, and he is said to be a competent landscape painter. He has received many honors and awards, including the Alumnus of the Year award from Marquette University, in 1979, and honorary degrees from, among other institutions, Notre Dame University, Alverno College, in Milwaukee, Wisconsin, Sogang University, in Seoul, the Republic of Korea, and Jagiellonian University, in Cracow, Poland. He holds memberships in a number of fraternal organizations.

References: Biographical Directory of the American Congress, 1774-1971; Congressional Directory, 1981; Who's Who in America, 1982-83; Who's Who in American Politics, 1983-84

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OBITUARIES

ABDULLAH, MOHAMMAD Dec. 5, 1905-Sept. 8, 1982 Kashmiri statesman; known as "Lion of Kashmir"; founded Moslem Conference (1931), which became part of India' freedom movement under Mohandas K. Gandhi and Jawaharlal Nehru; after India and Pakistan gained independence of Great Britain, served as Chief Minister of India's northern state of Jammu and Kashmir (1947-53); was ousted by Indian government after insisting on independence for Kashmir and spent much of next twenty years in prison or exile; after reconciliation with India under Prime Minister Indira Gandhi, returned to political office as Chief Minister of Kashmir (1975-82). See *Current Biography* (November) 1952.

Obituary

N Y Times D p16 S 10 '82

ADKINS, BERTHA S(HEPPARD) Aug. 24, 1906-Jan. 14, 1983 Political leader; served as Republican Committeewoman from Maryland, and, as executive director of Women's Division of Republican National Committee (1953), helped rally women's vote for Eisenhower in 1952 Presidential election; was appointed assistant national chairman of Republican National Committee in 1953; became Undersecretary of Health, Education and Welfare in 1958; executive vice-chairman of Older Americans Advisory Committee to HEW in 1972; chairman of National Council on Aging; died in Easton, Maryland. See *Current Biography* (May) 1953.

Obituary N Y Times p11 Ja 15 '83

ALBION, ROBERT GREENHALGH Aug. 15, 1896–Aug 9, 1983 Historian; authority on United States maritime history; Gardiner professor of oceanic history and affairs at Harvard University (1949–63); member of Princeton University faculty (1922–49); also taught at United States military and naval academies and other institutions; consultant to United States War Department during World War II; historian of naval administration with Navy Department (1943–50); took part in Harvard-Navy Polaris program (1964–72); author or coauthor of a number of books including *Introduction to Military History* (1929), *The Rise of New York Port, 1851–1860* (1939), *Sea Lanes in Wartime; The American Experience, 1775–1942* (1942), and *Naval and Maritime History; An Annotated Bibliography* (1972); died in Groton, Connecticut. See *Current Biography* (May) 1954.

Obituary N Y Times p16 Ag 13 '83

ALEMÁN, MIGUEL Sept. 29, 1903–May 14, 1983 President of Mexico (1946–52); lawyer; justice of federal superior court of appeals (1930); senator from Veracruz and later (1936–40) governor of that state; appointed Minister of the Interior (1940–45) by President Manuel Avila Camacho as reward for managing his presidential campaign; as President of Mexico, began agricultural reforms and construction of highways and of University City, which houses the National University of Mexico; president of national tourist council in 1960's; served as Ambassador at Large; died in Mexico City. See *Current Biography* (September) 1946.

Obituary N Y Times p32 My 15 '83

ASPINALL, WAYNE (NORVIEL) Apr. 3, 1896–Oct. 9, 1983 United States Democratic Representative from Colorado (1949–73); chairman of House Interior and Insular Affairs Committee (1959–73); maintained a generally liberal voting record but drew criticism from conservationists opposed to his land-use policies; played major role in enactment of compromise Wilderness Act (1964), Colorado River Basin Project Act (1968), and Land and Water Conservation Fund Act; after defeat in Democratic primary (1972), opened law office in Palisade, Colorado and worked as lobbyist for American Minerals Climax Company. See *Current Biography* (April) 1968.

Obituary N Y Times D p31 O 11 '83

BAGRAMIAN, IVAN C(HRISTOFOVORICH) Dec. 2, 1897-Sept. 21, 1982 Soviet army officer; as commander of 1st Baltic Army (1943-45), helped to defeat German forces in Baltic states and East Prussia; commander of Baltic military area (1945-45); deputy minister of defense (1954-68); member of Communist party central committee; became a Marshal of the Soviet Union in 1955; was awarded title of Hero of the Soviet Union twice and Order of Lenin five times. See *Current Biography* (December) 1944.

Obituary

N Y Times D p19 S 24 '82

BALANCHINE, GEORGE Jan. 9, 1904–Apr. 30, 1983 Russian-born cofounder and artistic director of the New York City Ballet; one of the most influential choreographers of the twentieth century; created over 200 ballets during his almost sixty-year career, most of them stressing music and pure dance in a neoclassical style rather than plot and spectacle; having begun to dance in 1914, joined Soviet State Dancers in 1924 but left for the Ballets Russes in Paris after his defection; choreographed for various European companies before immigrating to the United States in 1933; cofounded School of American Ballet in New York City in 1934 and New York City Ballet in 1948; choreographed four movies and nineteen Broadway musicals, including *On Your Toes* (1936); died in New York City. See *Current Biography* (June) 1954.

Obituary N Y Times p1 My 1 '83

BALDERSTON, WILLIAM Dec. 13, 1896–July 25, 1983 Industrialist; joined Philco Corporation in 1930 and played major role in establishing its leadership in the then developing field of automobile radios; as vice-president in charge of commercial division during World War II, directed Philco in mass production of radar and other equipment for armed forces; president (1948–54) and chairman (1954–57) of Philco; received Presidential Certificate of Merit (1947); died at Abington, Pennsylvania. See *Current Biography* (September) 1949.

Obituary N Y Times D p22 Ag 4 '83 RTYOB

BELL, ELLIOTT V(ALLANCE) Sept. 25, 1902-Jan. 11, 1983 Publisher; editor; financial expert; assistant financial editor and later member of editorial board of New York *Times* (1929-39, 1941-42); long-time fiscal adviser to Governor Thomas E. Dewey; New York State Superintendent of Banks (1943-49); chairman of executive committee to McGraw-Hill Inc., working mainly as editor and publisher of *Business Week* (1950-67); died at Quaker Hill, Pawling, New York. See *Current Biography* (March) 1953.

Obituary N Y Times D p21 Ja 11 '83

BENNELLI, GIOVANNI CARDINAL May 21, 1921-Oct. 26, 1982 Roman Catholic prelate; Vatican diplomat; Archbishop of Florence since 1977; spent three decades in service of Roman Curia, church's central administration; as deputy Papal Secretary of State for ten years beginning in 1967, was principal aide and adviser to Pope Paul VI; was Paul's reputed, unsuccessful their apparent; died in Florence. See *Current Biography* (September) 1977.

Obituary

N Y Times D p25 0 27 '82

BHAVE, VINOBA Sept. 11, 1895-Nov. 15, 1982 Indian mystic; social reformer; spiritual heir of Mohandas K. Gandhi, nonviolent liberator of India; led life of celibacy, voluntary poverty, and frequent fasting; as leading participant in Gandhi's civil disobedience movement, was jailed for several years; after Gandhi's assassination, in 1948, assumed Gandhian mantle; beginning in 1951, walked 45,000 miles barefoot around India, preaching peaceful social and economic revolution and soliciting donations of land for poor; died in his ashram at Paunar. See *Current Biography* (September) 1953.

Obituary

N Y Times D p25 N 16 '82

BIDAULT, GEORGES 1899(?)-Jan. 27, 1983 French government official; spent a year in German POW camp in World War II; on release, returned to Lyons, France where he joined Resistance movement; became president of National Council of Resistance in 1943; as post-war Prime Minister and Foreign Minister gained respect for France as world power through skilled negotiation; forced into exile in 1962 to avoid arrest for attempts to subvert de Gaulle's plan for Algerian independence; returned to France in 1968 after proclamation of general amnesty for crimes against state during Algerian war; died in Cambo-les-Bains, France. See *Current Biography* (May) 1945.

Obituary N Y Times B p5 Ja 28 '83

BLACK, WILLIAM 1904 (?)–Mar. 7, 1983 Businessman; philanthropist; parlayed Chock Full O'Nuts from Broadway street stand to multimillion dollar empire founded on restaurant chain and brand-name coffee sales; founded Parkinson's Disease Foundation in 1957 and served as chairman until his death; made generous contributions to building programs at Columbia University Medical Center, Mount Sinai Hospital, and Lenox Hill Hospital's nursing school; died in Manhattan. See *Current Biography* (July) 1964.

Obituary N Y Times A p28 Mr 8 '83

BLAKE, EUBIE Feb. 7, 1883-Feb. 12, 1983 Composer; pianist; pioneer of ragtime; composed first piece, "Charleston Rag," in 1899; teaming with Noble Sissle (1915-26) as "The Dixie Duo," played vaudeville circuit and wrote music and lyrics for 1921 Broadway hit *Shuffle Along*; composed such popular songs as "Memories of You"; retired in 1949 to learn Schillinger composition system but made comeback in 1960's; often performed at Newport Jazz Festival; awarded Medal of Freedom (1981); died in Brooklyn, New York, a few days after gala one-hundredth birthday celebration. See *Current Biography* (April) 1974.

Obituary N Y Times p 36 F 13 '83

BLOCK, FELIX Oct. 23, 1905-Sept 10, 1983 Physicist; shared 1952 Nobel Prize in physics for discovery of nuclear induction, a means of studying properties of atomic nuclei that led to development of a diagnostic device called nuclear magnetic resonance; during World War II, did military research on radar at Harvard University Radio Research Laboratory and took part in Manhattan Project to develop atomic bomb; first director general of European Commission for Nuclear Research (1954-55); faculty member (from 1934) and Max H. Stern Professor of Physics at Stanford University until his retirement in 1971; died in Zurich, Switzerland. See *Current Biography* (September) 1954.

Obituary N Y Times D p13 S 12 '83

BOULT, SIR ADRIAN (CEDRIC) Apr. 8, 1889-Feb. 23, 1983 Conductor; as director of BBC Symphony Orchestra, promoted twentieth-century music, especially by such British composers as Ralph Vaughan Williams; knighted in 1937; awarded Gold Medal of Royal Philharmonic Society in 1944 for conducting BBC Symphony's radio broadcasts throughout World War II despite air raids, and other disruptions; in 1949 joined London Philharmonic Orchestra as its musical director; retired in 1981; made many notable recordings of British music; died in Kent, England. See *Current Biography* (March) 1946.

Obituary N Y Times B p12 F 24 '83

BOYER, M(ARION) W(ILLARD) Aug. 14, 1901-Nov. 20, 1982 Former government official; retired oil company executive; chemical engineer; was general manager of Atomic Energy Commission from 1950 to 1953; before and after his government service, was executive (ultimately executive vice-president) with Esso Standard Oil Company, predecessor of Exxon Corporation; died in Hilton Head, South Carolina. See *Current Biography* (January) 1951.

Obituary

N Y Times D p29 N 23 '82

BRADFORD, ROBERT F(ISKE) Dec. 15, 1902-Mar. 18, 1983 Former Governor of Massachusetts (1947-49); Lieutenant-governor of Massachusetts (1944-46); while Governor, formed war-time relief organization, Silent Guest Committee, Inc., to raise money for hunger-stricken Europeans; in 1948 was awarded bronze medal from city of Vienna for his committee's efforts; partner in Boston law firm of Palmer, Dodge, Gardner & Bradford for about twenty-five years; died in Boston. See *Current Biography* (December) 1948.

Obituary N Y Times p28 Mr 19 '83

BREZHNEV, LEONID I(LYICH) Dec. 19, 1906-Nov. 10, 1982 First Secretary (1964-66) and General Secretary (1966-82) of Central Committee of U.S.S.R.; Chairman of Presidium of Supreme Soviet (1960-64; 1977-82); supreme leader of Soviet Union and nominal head of international Communist movement; author of "Brezhnev doctrine," under which Warsaw pact powers invaded Czechoslovakia in 1968; helped to initiate era of détente with West, including first SALT agreement (1972); presided over repression of dissidents at home, expansion of Soviet power internationally through such actions as invasion of Afghanistan (1979), and the building up of military might at expense of domestic prosperity. See *Current Biography* (November) 1978.

Obituary

N Y Times A p1+ N 12 '82

BRYANT, PAUL W(ILLLIAM) Sept. 11, 1913-Jan. 26, 1983 Football coach; began career at University of Maryland during 1945 season; from 1946-53, led University of Kentucky's Wildcats to three bowl victories and their only Southeastern Conference championship; at Texas A & M until 1958, won 1956 Southeastern Conference title; at University of Alabama, his alma mater, from 1958-83, coached Crimson Tide to twenty-five winning seasons, twenty-four bowl games, and six national championships; won more games than any coach in college football history; repeatedly named National Coach of Year; died in Tuscaloosa, Alabama. See *Current Biography* (June) 1980.

Obituary N Y Times D p25 Ja 27 '83

BUCKMASTER, HENRIETTA 1909-Apr. 26, 1983 Author; editor of "Home Forum" feature and, since 1973, of fine arts and literary page of *Christian Science Monitor*; wrote many children's stories; best known for her historical novels set in American Civil War period, especially *Let My People Go* (1941) and *Deep River* (1944); active in civil-rights and humanitarian movements; died in Chestnut Hill, Massachusetts. See *Current Biography Yearbook 1946*.

Obituary N Y Times D p23 Ap 27 '83

BUGAS, JOHN S(TEPHEN) Apr. 26, 1908-Dec. 2, 1982 Business executive; lawyer who worked as a special agent of the FBI before joining the industrial relations branch of the Ford Motor Company in 1944; after Henry Ford 2d became president, in 1945, helped to reorganize the company; served as vice-president in charge of industrial relations (1946-59); vice-president for the international group (1959-64), and vice-president and consultant to Ford (1965-68); died in Ypsilanti, Michigan. See *Current Biography* (December) 1947.

Obituary

N Y Times p34 D 4 '82

BUÑUEL, LUIS Feb. 22, 1900–July 19, 198# Spanish-born Mexican motion picture director; noted for bold avant-garde surrealism and ironic attacks on the Establishment, the church, and the complacencies of the middle class; provoked controversy with his first short film, *Un Chien Andalou* (An Andalusian Dog, 1928), made with Salvador Dali, and his *L'age d'or* (The Golden Age, 1930), which was banned in France; won Cannes film festival prizes for his drama of Mexico City slum life *Los Olvidados* (The Forgotten Ones, 1950) his *Nazarin* (1958), and his *Viridiana* (1961), a film that incurred the wrath of the Vatican; also won critical acclaim for his *The Exterminating Angel* (1962), *Diary of a Chambermaid* (1964), *Belle de Jour* (1967), *Tristana* (1970), *The Discreet Charm of the Bourgeoisie* (1972), and *That Obscure Object of Desire* (1977); died in Mexico City. See *Current Biography* (March)1965.

Obituary N Y Times p37 Jl 31 '83

CARROLL, JOHN A(LBERT) July 30, 1901–Aug. 31, 1983 United States Democratic Senator from Colorado (1957–63); member of United States House of Representatives (1947–51); lawyer; championed civil rights, civil liberties, public health measures, and legislation favoring labor and farmers; foreign policy adviser to President Harry S Truman (1951–52); informal adviser to President John F. Kennedy; returned to Denver law practice at end of Senate term; died at his home in Denver. See *Current Biography* (May) 1958.

Obituary N Y Times p11 S 3 '83

CARY, WILLIAM L(UCIUS) Nov. 27, 1910-Feb. 7, 1983 Former Chairman of Securities and Exchange Commission (1961-64); taught intermittently at Northwestern University School of Law (1947-55); joined faculty of Columbia University Law School in 1955; as Chairman of SEC, oversaw special study of securities markets, reorganized American Stock Exchange, and obtained wider powers for SEC; resigned to return to post at Columbia, where he was named Dwight Professor in 1964; retired in 1979; prolific writer of law-review articles and author of such books as *Effects of Taxation on Corporate Mergers*; died in Manhattan. See *Current Biography* (January) 1963.

Obituary N Y Times B p12 F 9 '83

CATLEDGE, TURNER Mar. 17, 1901–Apr. 27, 1983 Executive editor of the New York *Times* (1964–68); after working for a series of small newspapers, was hired by the New York *Times* in 1929 upon President Herbert Hoover's recommendation; rose through the ranks to become managing editor (1951–64); as executive editor, brightened the *Times's* style and extended its national and international news coverage; later served as a director (1968–73) and a vice-president (1968–70) of the New York Times Company; coauthor, with Joseph W. Alsop Jr., of best-selling *The 168 Days* (1938); wrote autobiography *My Life and the Times* (1973); died at home in New Orleans. See *Current Biography* (July) 1975.

Obituary N Y Times A p1 Ap 28 '83

CHARLES, PRINCE OF BELGIUM Oct. 10, 1903–June 1, 1983 Regent of Belgium during exile of his brother, King Leopold III (1944–50); during World War II, reportedly worked with anti-German underground; after accession of his nephew, King Baudouin, to throne of Belgium (1950), withdrew to solitary life in seaside cottage and spent much of his time painting. See *Current Biography* (May) 1946.

Obituary N Y Times D p21 Je 2 '83

CHURCHILL, SARAH Oct. 17, 1914-Sept. 24, 1982 Actress; became Lady Audley when she married Baron Audley, her third husband, in 1962; served as an aide to her father, Sir Winston Churchill at Teheran, Cairo, and Yalta conferences during World War II; appeared on stage in Great Britain and the United States, in Shakespearean drama and in such productions as *The Philadelphia Story*, *Peter Pan*, and *Pygmalion*; was featured on American television as mistress of ceremonies and actress on CBS-TV's *Hallmark Hall of Fame* (1952-54); described her flamboyant lifestyle in her autobiography *Keep on Dancing* (1981). See *Current Biography* (May) 1955.

Obituary

N Y Times p34 S 25 '82

CITRINE OF WEMBLEY, WALTER McLENNAN CITRINE, Ist BARON Aug. 22, 1887-Jan. 22, 1983 Former general secretary of British Trades Union Congress (1925-46); advanced through ranks of Electrical Trades Union to become assistant general secretary in 1920; as assistant secretary (1924-25) and later as general secretary of Trades Union Congress, strove to improve Britain's productivity; knighted in 1935; raised to Peerage as Baron Citrine of Wembley in 1946; died in Brixham, England. See *Current Biography* (February) 1941.

Obituary Newsweek 101:73 F 7 '83

CLARK, LORD KENNETH (MACKENZIE) Jul. 13, 1903–May 21, 1983 British art expert; author; youngest man ever to serve as director of British National Gallery (1934–45); Surveyor of the King's Pictures (1934–44); through private efforts and chairmanship of War Artists Advisory Committee during World War II, helped to institute government patronage for the arts; chairman of Arts Council of Great Britain (1953–60) and of Independent Television Authority (1954–57); creator and narrator of highly successful TV series *Civilisation* (1969); author of many respected art books, such as *Landscaspe Into Art* (1949) and *The Nude* (1956); was created Knight Commander of the Bath in 1938 and a life peer in 1969; died in Hythe, England. See *Current Biography* (September) 1963.

Obituary N Y Times p1+ My 22 '83

COHEN, BENJAMIN V(ICTOR) Sept. 23, 1894–Aug. 15, 1983 Lawyer; one of original members of President Franklin D. Roosevelt's "brain trust," organized in 1933; with Thomas G. Corcoran, shaped major New Deal measures, including plans for Federal Housing Authority, Tennessee Valley Authority, and Wage and Hour Law; one of key architects of lend-lease legislation to provide aid to Allies before United States entry into World War II; special assistant to Secretary of

State James F. Byrnes and State Department counselor (1945–47); member of United States delegation to United Nations General Assembly (1948–52) and to U.N. Disarmament Commission (1952); died in Washington, D.C. See *Current Biography* (April) 1941.

Obituary N Y Times B p4 Ag 17 '83

COOKE, TERENCE J(AMES) CARDINAL Mar. 1, 1921–Oct. 6, 1983 Roman Catholic prelate; born of Irish immigrants, rose to become archbishop of New York, most important see in Roman Catholicism outside of Rome itself, in 1968, following death of Francis Cardinal Spellman; had served as secretary and auxiliary to Spellman for total of eleven years, distinguishing himself as fund-raiser, financial manager, and supervisor of building programs; as archbishop and as vicar to all Catholics in United States armed forces, was calm, self-effacing conciliator between old-guard clergy and laity and post–Vatican Council II progressives; died of leukemia in episcopal residence behind St. Patrick's Cathedral in New York City. See *Current Biography* (September) 1968.

Obituary N Y Times p1+ O 7 '83

COWLES, JOHN Dec. 14, 1898-Feb. 25, 1983 Newspaper publisher; son of newspaper magnate; became publisher and part-owner of Minneapolis *Star* in 1935; through acquisition and merger of Minneapolis' other three dailies, founded his own newspaper empire; stressed responsibility of the press to educate readers, promote religious tolerance, and provide accurate and unbiased information; retired in 1973; actively supported Wendell L. Willkie's 1940 bid for American Presidency; early advocate of Lend-Lease; consultant to Eisenhower, Kennedy, and Johnson administrations; ardent supporter of the arts; died in Minneapolis. See *Current Biography* (June) 1954.

Obituary N Y Times p11 F 26 '83

COWLES, VIRGINIA (SPENCER) Aug. 24, 1912–Sept. 17, 1983 Journalist; author; as free-lance newspaper correspondent (1936–41; 1943–45), covered events in Europe and Asia for North American Newspaper Alliance and London *Sunday Times*, including Spanish Civil War and German invasion of Poland; special assitant to United States Ambassador in London (1942–43); author of a number of books, including *Winston Churchill: The Era and the Man* (1953) and *The Kaiser* (1963); received Order of the British Empire (1947); died in automobile accident in France. See *Current Biography* (May) 1942.

Obituary N Y Times B p10 S 20 '83

COX, ALLYN June 5, 1896-Sept. 26, 1982 Mural painter; completed (1952-54) 300-foot mural depicting scenes of American history, on great rotunda of Capitol building in Washington, D.C., begun nearly a century earlier by Italian artist Constantino Brumidi; also painted murals and produced decorative panels for Ulysses S. Grant Memorial Building in New York City, Dumbarton Oaks in Washington, D.C., and other buildings; Member of New York City Art Commission (1952-58); died in Washington, D.C. See *Current Biography* (July) 1954.

Obituary

N Y Times B p12 S 28 '82

CUKOR, GEORGE July 7, 1899- Jan. 24, 1983 Film director; began Hollywood career as dialogue director in 1929; made directorial debut with *Tarnished Lady* (1931), Tallulah Bankhead's first film; his "discovery" in 1932 of Katherine Hepburn resulted in almost 50-year association with such films as *Little Women* (1933), *The Philadelphia Story* (1940), and, most recently, *The Corn is Green* (1979 TV movie); renowned for elegant directorial style and ability to elicit best performances from actors; won many awards, including an Oscar for *My Fair Lady* (1964) and an Emmy for *Love Among the Ruins* (1975); died in Los Angeles. See *Current Biography* (April) 1943.

Obituary N Y Times A p18 Ja 26 '83

CUNNINGHAM, SIR ALAN (GORDON) May 1, 1887-Jan. 30, 1983 Former British army officer; as lieutenant general commanding East African Forces in 1940 and 1941, routed Mussolini's troops from Ethiopia but was relieved of his command before his planned assault on Libya; commanded British troops in Northern Ireland (1943-45); in 1945, appointed High Commissioner and commander in chief of Palestine, serving until the end of Britain's mandate there; died in London. See *Current Biography* (June) 1946.

Obituary N Y Times A p18 F 2 '83

DEBUS, KURT H(EINRICH) Nov. 29, 1908–Oct. 10, 1983 Engineer; a leading developer of modern rocketry; under Wernher von Braun, was chief engineer in Germany's V-2 program during World War II; after war, directed ballistic missile tests for United States Army; remained chief of launching operations after Army's missile firing laboratory evolved into National Aeronautics and Space Administration's Kennedy Space Center at Cape Canaveral, Florida; supervised NASA's satellite and space-flight launchings until 1974, when he retired; died in Cocoa, Florida. See *Current Biography* (November) 1973.

Obituary N Y Times D p31 O 11 '83

DEMPSEY, JACK June 24, 1895–May 31, 1983 Former world heavyweight boxing champion, known as "Manassa Mauler"; began professional boxing career in 1915; scored twenty-one first-round knockouts in four years in ring; wrested heavyweight title from Jess Willard on July 4, 1919, with a third-round knockout; successfully defended his title five times before losing championship by decision to Gene Tunney in 1926; after retiring from the ring, opened Jack Dempsey Restaurant in New York City, one of his several business enterprises; first winner of the New York Boxing Writers Association's Edward J. Neil Memorial Plaque in 1938; elected to Boxing Hall of Fame in 1954; died in New York City. See *Current Biography* (February) 1945.

Obituary N Y Times A p1+ Je 1 '83

DIAL, MORSE G(RANT) Aug. 29, 1895-Oct. 4, 1982 Industrialist; joined Union Carbide and Carbon Corporation in 1929 as a sales supervisor; as its president and chief executive officer (1952-58), presided over multimillion-dollar effort to explore and develop new products in metals, plastics, chemicals, and gases; retired as board chairman in 1963 but remained a director until 1968; died at his home in Naples, Florida. See *Current Biography* (March) 1956.

Obituary

NY Times B p10 0 6 '82

DIETZ, HOWARD Sept. 8, 1896–July 30, 1983 Lyricist; motion picture executive; wrote lyrics to over 500 songs, including such standards as "Dancing in the Dark," "That's Entertainment," and "You and the Night and the Music"; worked with composers George Gershwin, Jerome Kern, Vernon Duke and, from 1929 on, primarily with Arthur Schwartz, with whom he collaborated on such musicals as *The Little Show* (1929) and *The Bandwaggon* (1931); for Metropolitan Opera Company, wrote English adaptations of *Die Fledermaus* (1950) and *La Boheme* (1952); director of advertising and public relations of Goldwyn Pictures Corporation (1919–24) and Metro-Goldwyn-Mayer (1924–57); a vice-president of MGM (from 1940); first recipient of ASCAP's Richard Rodgers award (1983); died in New York City. See *Current Biography* (October) 1965.

Obituary N Y Times D p 10 Ag 1 '83

DODGE, CLEVELAND E(ARL) Feb. 5, 1888-Nov. 24, 1982 Philanthropist; former business executive; was vice-president of family copper company, Phelps Dodge Corporation, for forty-three years; as philanthropist, was cofounder and trustee of Near East Foundation, trustee of Woodrow Wilson Foundation, and director of Cleveland H. Dodge Foundation, named for his father; died in Manhattan. See *Current Biography* (March) 1954.

Obituary

N Y Times B p16 N 25 '82

DORTICÓS (TORRADO), OSVALDO Apr. 27(?), 1919–June 23, 1983 As President of Republic of Cuba (1959–76), served as its formal chief of state; member of Central Committee of Cuban Communist party; led Fidel Castro's revolutionary movement in Cienfuegos (1957–58); as Minister of Laws of the Revolution (1959), formulated laws and policies for new government; Minister of Economy and chairman of central planning board (1964–76); vice-president of Council of Ministers (from 1976); Minister of Justice (from 1980); committed suicide. See *Current Biography* (February) 1963.

Obituary N Y Times p15 Je 25 '83

DRUMMOND, (JAMES) ROSCOE Jan. 13, 1902–Sept. 30, 1983 Journalist; joined staff of *Christian Science Monitor* in 1924 and was its executive editor (1934–40) and chief of its Washington, D.C. bureau (1940–53); during leave of absence (1949–51), served as European director of information for Marshall Plan; chief of Washington bureau of New York *Herald Tribune* (1953–55); Washington columnist for Los Angeles Times Syndicate; wrote column "State of the Nation" that appeared three times weekly in some 150 newspapers; coauthor of book *Duel at the Brink: John Foster Dulles' Command of American Power* (1960); died in Princeton, New Jersey. See *Current Biography* (November) 1949.

Obituary N Y Times p33 O 1 '83

DUBINSKY, DAVID Feb. 22, 1892-Sept. 17, 1982 Retired labor union official; became president of International Ladies Garment Workers Union in 1932, when I.L.G.W.U. was nearly bankrupt and had only 40,000 members; retired in 1966, when union had $500,000,000 in assets, 445,000 members, comprehensive range of health and other services for members, and reputation for dynamism, sound financing, cooperation with management in promoting efficiency, and generosity to labor and philanthropic causes; died in Manhattan. See *Current Biography* (June) 1957.

Obituary

N Y Times p1+ S 18 '82

EMERSON, FAYE July 8, 1917–Mar. 9, 1983 Actress; television personality; under Warner Brothers' contract (1941–46), acted in such films as *Murder in the Big House* (1942), *Lady Gangster* (1942), and *The Mask of Dimitrios* (1944); performed in summer stock and in Broadway productions of *The Play's the Thing* (1948) and *Parisienne* (1950); in the 1950's hosted popular television late-night talk show *Faye Emerson's Wonderful Town*; awarded *Look* magazine's first annual television award in 1951; died at home on the island of Majorca. See *Current Biography* (September) 1951.

Obituary N Y Times A p21 Mr 11 '83

FERGUSON, HOMER Feb. 25, 1889-Dec. 17, 1982 Former United States Republican Senator from Michigan (1943-55); using the knowledge of judicial procedure that he had acquired as a circuit court judge, conducted several important Senate investigations, including an inquiry into the responsibility of federal government and military leaders for the Pearl Harbor disaster; American Ambassador to the Philippines (1955-56); judge of the United States Court of Military Appeals (1956-76); died in Grosse Pointe, Michigan. See *Current Biography* (May) 1943.

Obituary N Y Times D p14 D 20 '82

FIELDING, TEMPLE (HORNADAY) Oct. 8, 1913–May 18, 1983 Author; began career of over thirty years as preeminent travel adviser to American tourists with his *Fielding's Travel Guide to Europe*, first published in 1948 and revised in subsequent editions, stressing practical rather than cultural aspects of European travel; also published several currency, shopping, and economy guides; was honored by governments of Spain, France, Denmark, and other countries for his travel writings; died at his home in Palma, Majorca. See *Current Biography* (April) 1969.

Obituary N Y Times D p26 My 19 '83

FONTANNE, LYNN Dec. 6 1997(?)–July 30, 1983 Actress; was teamed with the late Alfred Lunt, whom she married in 1922, in one of great husband-and-wife duos of the American and British theatrical stage; appeared with Lunt in twenty-seven plays, beginning with Theatre Guild production of Molnar's *The Guardsman* (1924), ending with a revival of Dürrenmatt's *The Visit* (1960), at the New York City Center, and including Shaw's *Pygmalion* (1026), Coward's *Design for Living* (1933), Sherwood's *Idiot's Delight* (1936), Shakespeare's *The Taming of the Shrew* (1940), and Lindsay and Crouse's *The Great Sebas-*

tians (1956); scored major triumph in New York production of *O Mistress Mine* (1946), written for them by Terence Rattigan; died at "Ten Chimneys" retreat in Genesee Depot, Wisconsin. See *Current Biography* (June) 1941.

Obituary N Y Times p1+ Jl 31 '83

FREUD, ANNA Dec. 3, 1895-Oct. 9, 1982 Psychoanalyst; proponent, defender, and definitive interpreter of theories of her father, Sigmund Freud; pioneer and preeminent figure in child analysis; founded Hampstead Child Therapy Clinic in London in 1947 as research facility and training ground for analysts and directed it until her death; conducted seminars on applications of analytic child psychology to legal issues at Yale in 1960's; died in London, England. See *Current Biography* (April) 1979.

Obituary N Y Times p46 O 10 '82

FRISCH, KARL VON Nov. 20, 1886–June 12, 1982 Austrian zoologist; a leading authority on behavior of bees, noted especially for his research on their complex communications system; shared 1973 Nobel Prize for Physiology or Medicine for his contributions to science of sociobiology; joined faculty of University of Munich in 1910 and was associated with it intermittently until his retirement as a professor of zoology in 1958; served as director of its Zoological Institute (1925–46); author of *The Dancing Bees: An Account of the Life and Senses of the Honeybee* (1955) and other works; See *Current Biography* (February) 1974.

Obituary New Scientist 96:853 D 23–30 '82

FULLER, R(ICHARD) BUCKMINSTER (JR.) July 12, 1895–July 1, 1983 Engineer; inventor; philosopher; maintained that all human needs could be met through technology and planning; held over 2,000 patents; designed pole-suspended Dymaxion House (1927), three-wheeled Dymaxion car (1932), Dymaxion Air-ocean World Map (1943), and World Game (1969) to predict and presolve world problems; developed geodesic dome (1947), constructed of pyramid-shaped tetrahedrons to attain maximum strength with minimum of material, that has been used in thousands of structures throughout the world; research professor at Southern Illinois University (1959–68); World Fellow in residence at University City Science Center in Philadelphia (from 1972); author of *Synergetics* (1975) and other books; died in Los Angeles. See *Current Biography* (February) 1976.

Obituary N Y Times p17 Jl 3 '83

GATES, THOMAS S(OVEREIGN), JR. Apr. 10, 1906–Mar. 25, 1983 Former United States Secretary of the Navy (1957–59); partner in family banking investment firm, Drexel and Company, since 1940; as Navy Secretary, made air craft carriers, nuclear-powered submarines, and missile experiments central to naval power; modernized management, weaponry, and tactics as Secretary of Defense (1959–60); at Morgan Guaranty (1961–71), was executive committee chairman and later president and chairman; chief of U.S. Liaison Mission in China (1976–77); awarded Medal of Freedom by President Dwight D. Eisenhower; died in Philadelphia. See *Current Biography* (September) 1957.

Obituary N Y Times p28 Mr 26 '83

GERSHWIN, IRA Dec. 6, 1896–Aug. 17, 1983 Lyricist; worked with his brother, George Gershwin, on vintage Broadway musicals including *Lady Be Good* (1924), *Funny Face* (1927), and *Girl Crazy* (1930), and the opera *Porgy and Bess* (1935); provided lyrics for such Gershwin song standards as "Embraceable You," "Strike Up the Band," "The Man I Love," and "I Got Rhythm"; shared Pulitzer Prize in drama for his lyrics for Gershwin musical *Of Thee I Sing* (1932); also collaborated with Kurt Weill on *Lady in the Dark* (1940), with Jerome Kern on film score for *Cover Girl* (1944), and with Harold Arlen on musical remake of film *A Star is Born* (1954); helped to update Gershwin songs for new Broadway musical *My One and Only* (1983); died in Beverly Hills, California. See *Current Biography* (January) 1956.

Obituary N Y Times A pl+ Ag 18 '83

GODFREY, ARTHUR Aug. 31, 1903–Mar. 16, 1983 Homespun radio and television personality; joined radio station WFBR in Baltimore after his discharge from United States Coast Guard in 1930; won nationwide audience in 1945 with his banter and jokes at commercial sponsors' expense on CBS radio; broke into television in 1948 with his *Arthur Godfrey's Talent Scouts* and *The Arthur Godfrey Show*; launched careers of such entertainers as Julius La Rosa, Carmel Quinn, and Rosemary Clooney, sometimes autocratically; retired in 1959 when stricken with lung cancer; attempted comeback after recovery, but never regained popularity; died in Manhattan. See *Current Biography* (July) 1948.

Obituary N Y Times D p20 Mr 17 '83

GOSDEN, FREEMAN F(ISHER) May 5, 1899-Dec. 10, 1982 Radio comedian; writer; white actor who portrayed the hard-working, trusting black man Andy in Negro-dialect radio comedy *Amos 'n' Andy* (1928-60), which he created in collaboration with Charles J. Correll, also white, who played Amos; although beloved by millions as an authentic and amiable view of life in New York's Harlem, the show was denounced by the National Association for the Advancement of Colored People as a distorted and insulting depiction of blacks; died in Los Angeles, California. See *Current Biography* (December) 1947.

Obituary
N Y Times p29 D 11 '82

GRAMM, DONALD Feb. 26, 1927–June 2, 1983 Bass-baritone; was noted for rich, aristocratic tone, flawless musicianship, and clarity of diction; performed regularly with New York City Opera (from 1952) and Metropolitan Opera (from 1964), in such roles as Papageno in *The Magic Flute*, Bartolo in *Barber of Seville*, Orlovski in *Die Fledermaus*, and the title role in *Falstaff*; also sang with Sarah Caldwell's Opera Company of Boston, John Crosby's Santa Fe Opera, and the San Francisco Opera, and at festivals in Glyndebourne, Spoleto, and Aix-en-Provence; was considered one of the most distinguished American singers of art songs; died in New York City. See *Current Biography* (November) 1975.

Obituary N Y Times A p19 Je 3 '83

GRAY, GORDON May 30, 1909-Nov. 25, 1982 Former government official; publishing and broadcasting executive; lawyer; in government, served as Secretary of Army in Truman Administration and Assistant Secretary of Defense, Director of Defense Mobilization, and Special Assistant to the President in Eisenhower Administration; in private sector, was chairman of Piedmont Publishing Company, Triangle Broadcasting Corporation, and, since 1975, board chairman of Summit Communications Inc., died in Washington, D.C. See *Current Biography* (September) 1949.

Obituary

N Y Times p44 N 28 '82

GRUENTHER, ALFRED M(AXIMILIAN) Mar. 3, 1899-May 30, 1983 Supreme Military Commander of NATO (1953-56); in 1951 became youngest four-star general in United States history; a protégé of General Dwight D. Eisenhower during World War II; primary American planner of Allied invasion of North Africa (1942); helped to plan invasion of Italy (1943); became deputy commander general of United States forces in Austria (1945); was appointed first director of staff for Joint Chiefs of Staff (1947); after retirement from active duty, served as president of American Red Cross (1957-64); won many high military honors from United States and other countries; died in Washington, D.C. See *Current Biography* (December) 1950.

Obituary N Y Times D p16 My 31 '83

GRUMMAN, LEROY R(ANDLE) Jan.4, 1895-Oct. 4, 1982 Industrialist; engineer; as president of Grumman Aircraft Engineering Corporation (1929-46), developed a small aircraft repair company into one of the foremost defense contractors in the United States; during World War II, presided over production of such high-quality aircraft as the Wildcat and Hellcat fighter planes and the Avenger torpedo bomber; designed a wing retraction system and a retractable landing gear, among other innovations; relinquished presidency after losing his eyesight, but served as board chairman (1946-66); died in Manhasset, New York. See *Current Biography* (August) 1945.

Obituary

N Y Times D p25 0 5 '82

HALL, JOYCE C(LYDE) Dec. 24, 1891-Oct. 29, 1982 Greeting card manufacturer; founder of Hallmark Cards (originally Hall Brothers, Inc.), world's largest company of its kind, known for slogan, "When you care enough to send the very best"; by his success, proved his conviction that "good taste is good business"; after half century, stepped down as Hallmark's chief executive in 1966, while retaining chairmanship of board; died in Leaward, Kentucky. See *Current Biography* (May) 1953.

Obituary

N Y Times p35 0 30 '82

HANKS, NANCY Dec. 31, 1927-Jan. 7, 1983 Former United States government official; became vice-chairman of Rockefeller Brothers Fund (1956-69); president of Associated Councils on the Arts (1968); as head of National Endowment for the Arts and National Council on the Arts (1969-77), was praised for her political savvy and fund-raising ability; during her regime, arts budget grew from $16 million to over $100 million; active in cultural concerns after retirement; among many other honors, received in 1982 first Founders Award for Civic Leadership from Arts Endowment; died in Manhattan. See *Current Biography* (September) 1971.

Obituary N Y Times p28 Ja 9 '83

HILDEBRAND, JOEL H(ENRY) Nov. 16, 1881-Apr. 30, 1983 Chemist; joined University of California faculty in 1913; as professor emeritus, from 1952, continued to write, teach, and conduct research until few months before his death; author of textbook *Principles of Chemistry* (1918), published in many editions; through his research on chemistry of solutions, helped to develop means of protecting deep-sea divers from "bends"; earned Distinguished Service Medal for World War I work with United States Army in France; manager of 1936 United States Olympic ski team; president of Sierra Club in 1937; led fight against faculty "loyalty oath" at University of California in 1950; died at his home in Kensington, California. See *Current Biography* (February) 1955.

Obituary N Y Times D p27 My 3 '83

HINES, EARL (KENNETH) Dec. 28, 1905-Apr. 22, 1983 Renowned jazz pianist better known as "Fatha Hines"; originated "trumpet style" of playing; formed his own jazz trio at fifteen, moving on to play in 1920's with big bands of Lois B. Deppe and Louis Armstrong; with his own big band, performed at Chicago's Grand Terrace Ballroom (1928-40) and fostered bebop jazz style before dissolving band in 1948; from late 1950's until 1980's, made many successful tours of the United States, Europe, and Japan; among his best known recordings were "Jelly Jelly" and "Rosetta"; elected in 1965 to *Downbeat*'s jazz hall of fame; died in Oakland, California. See *Current Biography* (March) 1967.

Obituary N Y Times p32 Ap 24 '83

HOFFA, JAMES R(IDDLE) Feb. 14, 1913-1975(?) Former labor union official; powerful president of the International Brotherhood of Teamsters (1957-71), which he helped build into the world's largest labor union; was convicted of malfeasance in office and other charges in 1964; entered prison in 1967, but had his thirteen-year sentence commuted by President Richard Nixon in 1971; is believed to have been abducted near Detroit on July 30, 1975 and then executed, supposedly in a struggle for control of the teamsters' union; was declared "presumed dead" on December 8, 1982. See *Current Biography* (May) 1972.

Obituary N Y Times D p17 D 11 '82

HOFFER, ERIC Jul. 25, 1902-May 21, 1983 Author; longshoreman (1943-67); established reputation as self-educated social critic and philosopher with publication of *The True Believer* (1951); wrote several other books, consisting largely of political and social aphorisms, including *The Passionate State of the Mind* (1955), *Working and Thinking on the Waterfront* (1967), and *Before the Sabbath* (1979); until 1970, lectured, appeared on TV talk shows, and wrote a column for San Francisco *Examiner*; was awarded Presidential Medal of Freedom (1983); died at home in San Francisco. See *Current Biography* (March) 1965.

Obituary N Y Times p37 My 22 '83

HOFFMAN, ANNA M(ARIE) ROSENBERG Jun. 19, 1902–May 9, 1983 Hungarian-born United States public official; Assistant Secretary of Defense (1950–53), highest Pentagon position ever held by a woman; partner in Anna M. Rosenberg and Associates, public relations firm she founded in 1945; served as New York State regional director of National Recovery Administration (1935) and of War Manpower Commission (1942–45), among other posts; was sent to Europe on fact-finding missions during World War II by Presidents Franklin D. Roosevelt (1944) and Harry S Truman (1945); was awarded Medal of Freedom (1945) and Medal of Merit (1947); died at home in New York City. See *Current Biography* (January 1951).

Obituary N Y Times D p28 My 10 '83

HORNER, H(ORACE) MANSFIELD Sept. 12, 1903–May 9, 1983 President (1943–56) and chairman (1956–68) of United Aircraft Corporation; began career as "stock chaser" at Pratt & Whitney Aircraft Corporation (later a division of United Aircraft Corporation), where he became a director and vice-president of manufacturing in 1942; as president and chairman, led his company to preeminence in American jet engine, rocket, and space technology; died in Hartford, Connecticut. See *Current Biography* (October) 1955.

Obituary N Y Times D p25 My 10 '83

HOSMER, (CHESTER) CRAIG May 6, 1915-Oct. 11, 1982 Former Republican Representative from California (1952-74); highly decorated naval officer in World War II; assistant district attorney for Atomic Energy Commission in 1948; during his ten terms in House of Representatives, served on House Interior and Insular Affairs Committee and, beginning in 1958, on Congressional Joint Committee on Atomic Energy; upon retirement in 1974, was ranking Republican member of both committees; became energy consultant in Washington, D.C., and leading lobbyist for nuclear energy; president of American Nuclear Energy Council; died aboard *Azure Seas* on cruise to Mexico. See *Current Biography* (May) 1958.

Obituary N Y Times D p23 O 14 '82

IDRIS SENUSSI I, KING OF LIBYA Mar. 13, 1890–May 25, 1983 Chief of Senussi brotherhood, an Islamic sect founded by his grandfather; as Emir of Cyrenaica, organized nomadic forces against Italian occupation troops after Benito Mussolini's rise to power and in support of British during World War II; was proclaimed King of Libya in 1950 by Libya's Provisional Assembly; formally installed as King on December 24, 1951; was forced to abdicate and flee to Egypt after Muammar el-Qaddafi's coup d'état in 1969; died in Cairo, Egypt. See *Current Biography* (January) 1956.

Obituary N Y Times D p23 My 26 '83

ILLIA, ARTURO (UMBERTO) Aug. 4, 1900-Jan. 18, 1983 Former President of Argentina; physician; was elected to Senate of Córdoba in 1935 and served as vice-governor of Córdoba from 1940-43; temporarily resigned from politics under pressure from Juan Perón and resumed medical practice; elected to National Assembly in 1948; Peronists frustrated later bids for office until he won first Argentinian Presidential election based on proportional representation in 1963; tried to stabilize the economy and limit foreign exploitation of national resources; ousted in military coup in 1966; remained vocal opponent of succeeding military juntas; died in Córdoba, Argentina. See *Current Biography* (January) 1965.

Obituary Washington Post B p6 Ja 20 '83

JACKSON, HENRY M(ARTIN) May 31, 1912–Sept. 1, 1983 United States Democratic Senator from Washington (1953–83); member of United States House of Representatives (1941–53); staunch supporter of organized labor, civil rights, military preparedness, United States involvement in Vietnam, survival of Israel, and freedom for Soviet Jewry; clashed with Senator Joseph R. McCarthy during Army-McCarthy hearings (1954) and helped to bring about the Wisconsin Senator's censure; as member of Senate Armed Services Committee, was a leading spokesman on defense policy; one of key architects of National Environmental Quality Act (1969); chairman of Democratic National Committee (1960–61); made unsuccessful bids for Democratic Presidential nomination in 1972 and 1976; died in Everett, Washington. See *Current Biography* (October) 1979.

Obituary N Y Times p10 S 3 '83

JAMES, HARRY Mar. 15, 1916–July 5, 1983 Bandleader; won fame as trumpeter with Benny Goodman's orchestra (1937–39), playing such jazz tunes as "One O'Clock Jump"; organized own dance band (1939) that remained popular for over forty years; sold more than 1,000,000 copies each of his recordings of "I've Heard That Song Before," "Velvet Moon," and "You Made Me Love You"; employed such talent as vocalists Frank Sinatra, Dick Haymes, Kitty Kallen, and Helen Forrest, alto saxophonist Willie Smith, and drummer Buddy Rich; was married (1943–65) to "America's favorite pinup," actress Betty Grable; died in Las Vegas, Nevada, where he had lived in recent years. See *Current Biography* (September) 1943.

Obituary N Y Times B p8 Jl 6 '83

JAWORSKI, LEON Sept. 19, 1905-Dec. 9, 1982 Lawyer; in 1931 joined the Houston law firm that eventually became Fulbright & Jaworski; served as president of the American Bar Association (1971-72) and headed many government, professional, and public interest panels and organizations; directed the Office of the Watergate Special Prosecution Force (1973-74), whose investigation of the cover-up and other ramifications of the Watergate scandal led to the surrender of tape recordings of incriminating Oval Office conversations, the resignation of President Richard Nixon, and the conviction of other government officials; died at his ranch near Wimberley, Texas. See *Current Biography* (June) 1974.

Obituary

N Y Times A p1+ D 10 '82

JOHNSON, HAROLD K(EITH) Feb. 22, 1912–Sept. 24, 1983 United States Army officer; as Army Chief of Staff from 1964 until his retirement, with four-star rank, in 1968, was responsible for strength and combat readiness of American forces in Vietnam conflict; saw combat duty during World War II and Korean war; chief of staff of NATO Central Army Group (1959–60); commandant of Command and General Staff College (1960–63); died in Washington, D.C. See *Current Biography* (May) 1966.

Obituary N Y Times D p32 S 27 '83

JONES, CAROLYN Apr. 18, 1933–Aug. 3, 1983 Actress; portrayed the ghoulish but glamorous Morticia in popular ABC-TV situation comedy series *The Addams Family* (1964–66), based on the grotesque cartoons of Charles Addams; appeared in some thirty television programs, including episodes of *Dragnet* and *Playhouse 90*, and in such motion pictures as *The Seven Year Itch* (1955), *Marjorie Morningstar* (1958), *Career* (1959), and *Ice Palace* (1960); received Oscar nomination for her brief but poignant performance in film *Bachelor Party* (1957), in supporting role as love-starved Greenwich Village bohemian; turned to writing fiction in her later years; died in Los Angeles. See *Current Biography* (March) 1967.

Obituary N Y Times B p5 Ag 3 '83

KAHN, HERMAN Feb. 15, 1922–July 7, 1983 Physicist; consultant on defense strategy; after working as a military analyst for RAND Corporation, founded in 1961 Hudson Institute at Croton-on-Hudson, a "think tank" dealing with problems of national security and international order, and served as its chairman and director of research; provoked controversy with books *On Thermonuclear War* (1960) and *Thinking About the Unthinkable* (1962), in which he asserted that civilization could survive nuclear war and presented a strategy for dealing with that eventuality; also wrote or collaborated on *The Year 2000* (1967), *Things to Come* (1972), *The Next 200 Years* (1976), *The Japanese Challenge* (1979), and other books; died at Chappaqua, New York. See *Current Biography* (October) 1962.

Obituary N Y Times A p1+ Jl 8 '83

KISTIAKOWSKY, GEORGE B(OGDAN) Nov. 18, 1900-Dec. 7, 1982 Chemist; university professor; taught chemistry at Harvard from 1930 to 1971, except for two years (1959-61) when he served as special assistant to President Eisenhower for science and technology; as head of the explosives division of the Los Alamos Laboratory of the Manhattan District (1944-46), contributed to the development of the first atom bomb by preparing the detonating conventional explosives; later became head of the Council for a Livable World, which opposes nuclear war; died in Cambridge, Massachusetts. See *Current Biography* (November) 1960.

Obituary

N Y Times B p21 D 9 '82

KLINE, NATHAN S(CHELLENBERG) Mar. 22, 1916–Feb. 11, 1983 Research psychiatrist; as director of research at New York's Rockland State Hospital, to which post he was appointed in 1952, implemented drug therapy for mentally ill patients; developed antidepressant drugs, including iproniazid, and the tranquilizer reserpine, to help patients lead normal lives outside institutions; helped to establish Haiti's Center of Psychiatry and Neurology, where he also directed research; adviser to United Nations' World Health Organization; won Albert Lasker Medical Research Award twice; died in New York City. See *Current Biography* (October) 1965.

Obituary Newsweek 101:79 F 28 '83

KOESTLER, ARTHUR Sept. 5, 1905-Mar. 3, 1983 Hungarian-born author; journalist; member of German Communist party (1931-38); while reporting on Spanish Civil War, was arrested as spy by Franco regime; freed with British aid; arrested as refugee by French police at start of World War II, interned at Le Vernet until 1940; his imprisonment inspired such anticommunist works as his best-known novel *Darkness at Noon* (1941); became British subject after war; author of more than thirty books on politics, travel, philosophy, psychology, and science during long career; Fellow of Royal Society of Literature; died in London, in suicide pact with third wife. See *Current Biography* (January) 1962.

Obituary N Y Times A p1 Mr 4 '83

LENNOX-BOYD, LORD ALAN T(INDAL) Nov. 18, 1904–Mar. 8, 1983 Former British government official; represented Mid-Bedfordshire Division as Conservative member of Parliament from 1931 until 1960; under Winston Churchill, served as Minister of State at the Colonial Office (1951–52); as Secretary of State for the Colonies (1954–59), negotiated agreement for future dominion status for Malaya and British Caribbean islands and tried to end violent dispute over government of Cyprus in 1950's; named Viscount Boyd of Merton in 1960; died in London, the victim of an auto accident. See *Current Biography* (June) 1956.

Obituary N Y Times B p14 Mr 10 '83

LEOPOLD III, KING OF THE BELGIANS Nov. 3, 1901–Sept. 25, 1983 Ascended Belgian throne in 1934; surrendered Belgian army to Germany in May 1940 amid allegations of Nazi sympathies; chose to remain in Belgium as house prisoner of Germans during World War II; lived in exile in Switzerland in postwar years while his brother, Prince Charles, served as regent of Belgium; abdicated his throne to his son Baudouin in 1951 in response to criticism of his World War II surrender; died at Louvain University hospital in Brussels after heart surgery. See *Current Biography* (December) 1944.

Obituary N Y Times D p32 S 27 '83

LIBERMAN, EVSEĬ (GRIGOREVICH) Oct. 2, 1897–1983 Soviet economist; educator; taught at Kharkov Institute for Engineer-Economists (1933–41, 1947-63) and Kharkov State University (1963-?); his 1962 article "The Plan, Profits, and Bonuses," suggesting shift in focus from output to profit as measure of factory efficency, became Soviet economic policy under Leonid I. Brezhnev; author of many economic studies, including *Raising the Efficency of Social Production* (1968); adviser to U.S.S.R. Academy of Sciences and to Economic Institute of Ukranian Science Academy; died in U.S.S.R. See *Current Biography* (June) 1968.

Obituary N Y Times p44 Mr 13 '83

LINK, EDWIN (ALBERT) July 26, 1904–Sept. 7, 1981 Oceanologist; inventor of Link flight simulator, patented in 1929, that was used in training of over 2,000,000 United States airmen in World War II; developed various aquanautic devices, including diving chambers and submarine vehicles for sea exploration, television apparatus for undersea archaeological research, and underwater living compartments; founder and president of Link Aviation Inc. (1935–53); president and board chairman of General Precision Equipment Company (1958–59); consultant to Singer Company (from 1968); established Link Foundation to promote research in oceanography and aeronautics; received Lindbergh Award (1980), among other honors; died in Binghamton, New York. See *Current Biography* (January) 1974.

Obituary N Y Times B p7 S 9 '81

LUCAS, MARTHA B. See Pate, M.B.L.

MACDONALD, DWIGHT Mar. 24, 1906-Dec. 19, 1982 Writer; critic; editor; brought a sardonic political outlook and demanding aesthetic standards to his analysis of sociocultural issues in magazine articles and reviews that often became the basis of books of considerable literary merit, including his collection of essays *Against the American Grain* (1962); edited and wrote for *Partisan Review* and his own "little" magazine, *Politics* (1944-49); was a staff writer for the *New Yorker* and movie critic for *Esquire*; contributed to other periodicals; died in New York City. See *Current Biography* (November) 1969.

Obituary N Y Times D p14 D 20 '82

MACDONALD, ROSS Dec. 13, 1915–July 11, 1983 Writer; creator of fictional private detective Lew Archer; elevated "hard-boiled" detective novel to status of literature; wrote some two dozen books, many of them based in Southern California, with autobiographical overtones and elements of Greek myth and Freudian psychology, including *The Moving Target* (1949), *The Drowning Pool* (1950), *The Doomsters* (1958), *The Wycherly Woman* (1961), and *The Blue Hammer* (1976); reflected his interest in ecology in such novels as *Sleeping Beauty* (1973); received Crime Writers Association's Golden Dagger Award (1966), among other honors; died in Santa Barbara, California. See *Current Biography* (August) 1979.

Obituary N Y Times D p23 Jl 13 '83

MACKAY, JOHN A(LEXANDER) May 17, 1889–June 9, 1983 Theologian; as president of Princeton Theological Seminary (1936–59), greatly enhanced its academic standing; had previously served as educational missionary in Latin America for eight years; secretary of foreign missions board of Presbyterian Church, U.S.A. (1932–36); moderator of general assembly of Presbyterian Church, U.S.A. (1953–54); founded journal *Theology Today* (1944); author of *The Presbyterian Way of Life* (1960) and other books; died in Hightstown, New Jersey. See *Current Biography* (February) 1952.

Obituary N Y Times D p19 Je 10 '83

MARSHALL, (SARAH) CATHERINE (WOOD) Sept. 27, 1914–Mar. 18, 1983 Inspirational writer; began full-time literary career by collecting sermons of her late husband, Rev. Peter Marshall, United States Senate chaplain (1947–49), in *Mr. Jones, Meet the Master* (1949) and later wrote his biography, the best-selling *A Man Called Peter* (1951); wrote, among other novels, *Christy* (1967) and *Watershed*, scheduled for posthumous publication; cofounded Chosen Books publishing firm in 1975; won Women's Press Club's "Woman of the Year" award for literature in 1953; died in Boynton Beach, Florida. See *Current Biography* (January) 1955.

Obituary N Y Times p28 Mr 19 '83

MASSEY, RAYMOND Aug. 30 1896–July 19, 1983 Canadian-born actor; won critical acclaim for performance in title role of Broadway stage production of Robert E. Sherwood's *Abe Lincoln in Illinois* (1938–39) and its 1939 film version; demonstrated his versatility in a variety of stage roles, such as the title role of *Ethan Frome* (1936), Henry Higgins in *Pygmalion* (1945), and Mr. Zuss in *J.B.* (1958); appeared in some seventy motion pictures, including *The Scarlet Pimpernel* (1935), *Things to Come* (1936), *The Prisoner of Zenda* (1937), *Santa Fe Trail* (1940), *Arsenic and Old Lace* (1941), and *East of Eden* (1955); among other television roles, played Dr. Gillespie in NBC-TV series *Dr. Kildare* (1961–66); died in Los Angeles. See *Current Biography* (February) 1946.

Obituary N Y Times p34 Jl 31 '83

MAZEY, EMIL Aug. 2, 1913–Oct. 9, 1983 Labor union official; was secretary-treasurer of United Automobile Workers from 1947 until his retirement in 1980; directed negotiations for first nationwide agreement with the Ford Motor Company in 1941; led Kohler of Kohler (Wisconsin) workers in protracted dispute that ended in 1965; during Vietnam war, helped organize antiwar rallies, to acrimonious disapproval of prowar George Meany, president of AFL-CIO; died in Detroit, Michigan. See *Current Biography* (January) 1948.

Obituary N Y Times D p31 O 11 '83

McCALL, TOM (LAWSON) Mar. 22, 1913-Jan. 8, 1983 Former Republican Governor of Oregon; newspaper, radio, and television journalist; Navy war correspondent (1944-45); Oregon's Secretary of State (1964-66); as two-term Governor of Oregon (1967-75), championed environmental issues and progressive social legislation; in 1982 was appointed chairman of board of trustees for René Dubos Center for Human Environments; died in Portland, Oregon. See *Current Biography* (June) 1974.

Obituary N Y Times p28 Ja 8 '83

MEDEIROS, HUMBERTO S(OUSA) CARDINAL Oct. 15, 1915–Sept. 17, 1983 Roman Catholic archbishop of Boston since 1970; born in the Portuguese Azores, was naturalized American citizen; because of his early experience sweeping textile mill floors in Fall River, Massachusetts, was professed champion of rights of "the poor, the deprived, and the oppressed" while otherwise resisting the tide of liberalization in the church; as bishop of the relatively small, impoverished diocese of Brownsville, Texas (1966–1970), established close rapport with Mexican-American migrant workers; in Boston, never quite adapted to the lingering shadow of his illustrious predecessor, the enormously popular Richard Cardinal Cushing; died in Boston. See *Current Biography* (November) 1971.

Obituary N Y Times p44 S 18 '83

MENDÈS-FRANCE, PIERRE Jan. 11, 1907-Oct. 18, 1982 Former Premier of France; lawyer; economist; was first elected to National Assembly as Radical Socialist in 1932; during World War II was Free French bomber pilot under General Charles de Gaulle; served as Minister of National Economy in de Gaulle's first postwar government and on numerous international monetary and economic missions; as Premier (1954-55), negotiated end of French war in Vietnam and antagonized wine-industry lobby by crusading for teetotalism; retired from politics in 1968; died in Paris. See *Current Biography* (October) 1954.

Obituary

N Y Times B p6 0 19 '82

MENNIN, PETER May 17, 1923–June 17, 1983 Composer; educator; as president of Juilliard School of Music (1962–1983), added to its prestige by emphasizing performing skills and competitive spirit among students, and by inviting such celebrities as Roger Sessions, Alfred Wallenstein, Rudolf Firkusny, and Jennie Tourel to its faculty; established school's Juilliard Theatre Center, American Opera Center, and Contemporary Music Festival; introduced permanent program for training of conductors (1972); composed nine symphonies, as well as instrumental concertos, chamber music, and works for chorus and orchestra; died in New York City. See *Current Biography* (November) 1964.

Obituary N Y Times p11 Je 18 '83

MENON, K(UMARA) P(ADMANABHA) S(IVASANKARA) Oct. 18, 1898–Nov. 21, 1982 Indian diplomat; served as his country's first Ambassador to People's Republic of China (1947–48); chairman of United Nations temporary commission on Korea (1948); as Foreign Secretary of Ministry of External Affairs (1948–52), was a close adviser to Prime Minister Jawaharlal Nehru; Ambassador to Soviet Union (1952–61); later served as president of Indian-Soviet Cultural Society and as chairman of Indian Institute of Russian Studies; author of autobiographical *Many Worlds* (1966) and other books; died in Ottapalam, India. See *Current Biography* (March) 1957.

Obituary N Y Times B p10 N 22 '82

MILLAR, KENNETH See Macdonald, R.

MILLER, WILLIAM E(DWARD) Mar. 22, 1914–June 24, 1983 United States Representative from New York (1951–64); chairman of Republican National Committee (1961–64); Vice-Presidential running mate of Republican Presidential candidate Barry M. Goldwater (1964); after retirement from politics in 1964, continued to work as senior partner in Buffalo law firm that he had founded in 1961; died in Buffalo, New York. See *Current Biography* (February) 1962.

Obituary N Y Times p14 Je 25 '83

MINER, WORTHINGTON (C.) Nov. 13, 1900-Dec. 11, 1982 Television producer; began career as an actor on the New York stage; during the 1930's directed some thirty plays, including the Broadway hits *Reunion in Vienna* and *Both Your Houses*; manager of the CBS television department (1942-52); pioneered in techniques of TV drama as the originator and producer of *Studio One* and other programs in which he brought quality entertainment to a mass audience; for NBC-TV, which he joined in 1952, produced *Medic*, *Play of the Week*, and other shows; died in New York City. See *Current Biography* (February) 1953.

Obituary N Y Times D p18 D 13 '82

MONACO, MARIO DEL July 25, 1915-Oct. 16, 1982 Italian opera singer; a dramatic tenor known for stentorian volume; made debut in Milan in 1941; sang with Metropolitan Opera 102 times in sixteen roles between 1951 and 1959; was leading tenor on London Records label during 1950's and 1960's; died in Venice. See *Current Biography* (February) 1957.

Obituary

N Y Times B p7 0 19 '82

MUMFORD, L(AWRENCE) QUINCY Dec. 11, 1903-Aug 15, 1982 Librarian; served on staff of New York Public Library (1929-40); director of Cleveland Public Library (1950-54); president of American Library Association (1954-55); as eleventh librarian of Congress (1954-74), the first professionally trained librarian to serve in that post, introduced new techniques in such areas as library automation and development of foreign-language collections. See *Current Biography* (June) 1954.

Obituary

Wilson Library Bulletin 57:15 S '82

MURPHY, CHARLES S(PRINGS) Aug. 20, 1909–Aug. 28, 1983 United States government official; lawyer; administrative assistant (1947–50) and special counsel (1950–53) to President Harry S Truman; member of Truman's informal "little Cabinet"; undersecretary of agriculture (1960–65); chairman of Civil Aeronautics Board (1965–68); counselor to President Johnson (1968–69); partner in Washington, D.C. law firm (1969–83); resigned as a trustee of Duke University (1981) in protest over plan to place Richard M. Nixon library on its campus; died in Anne Arundel County, Maryland. See *Current Biography* (April) 1950.

Obituary N Y Times B p7 Ag 30 '83

MYER, DILLON S(EYMOUR) Sept. 4, 1891-Oct. 21, 1982 Retired government official; began career as soil conservation expert and administrator in Department of Agriculture; as director of War Relocation Authority during World War II, supervised evacuation of Japanese-Americans from West Coast to inland camps; later served as director of Federal Public Housing Authority and commissioner of Bureau of Indian Affairs; after retirement from government service, in 1953, was director of Group Health Association of Washington; died in Silver Spring, Maryland. See *Current Biography* (July) 1947.

Obituary

N Y Times D p11 0 25 '82

NEARING, SCOTT Aug. 6, 1883–Aug. 23, 1983 Countercultural pioneer; began career as teacher of economics; was for many years blacklisted by universities and mainstream publishers for his socialist, pacifist radicalism, especially his advocacy of draft resistance during World War I; from 1932 on, was self-subsistent organic farmer; with his wife, Helen, a vegetarian like himself, wrote six books, gospels of ruggedly independent living for the back-to-the-land and environmental movements, including *Living the Good Life* (1954); alone, was author of some fifty books, from economics texts to his autobiography, *The Making of a Radical* (1972); lectured widely since 1960's; died in Harborside, Vermont. See *Current Biography* (October) 1971.

Obituary N Y Times D p21 Ag 25 '83

NEWELL, HOMER E(DWARD), JR Mar. 11, 1915–July 18, 1983 Physicist; mathematician; as staff member (from 1958) and associate administrator (1967–73) of National Aeronautics and Space Administration, was largely responsible for organizing early United States space efforts; at Naval Research Laboratory (from 1947), supervised rocket research in upper atmosphere and was science program coordinator of Project Vanguard, the Navy's program for launching scientific satellites during International Geophysical Year (1957–58); favored civilian supervision of scientific space exploration and free international exchange of space data; died in Arlington, Virginia. See *Current Biography* (November) 1954.

Obituary N Y Times B p8 Jl 20 '83

NIVEN, DAVID Mar. 1, 1910–July 29, 1983 Actor; prototype of debonair, witty Englishman, equally adept in dramatic and light comedy roles; won Academy Award as best actor of 1958 for portrayal of fraudulent major in *Separate Tables*; portrayed Phileas Fogg in star-studded ound the World in Eighty Days (1956); appeared in many other films, including *Dawn Patrol* (1938), *Wuthering Heights* (1939), *Stairway to Heaven* (1946), *The Bishop's Wife* (1947), *Enchantment* (1948), *Court Martial* (1955), *The Pink Panther* (1964), and *Where the Spies Are* (1966); author of two autobiographical books, *The Moon's a Balloon* (1972) and *Bring on the Empty Horses* (1975), and the novel *Go Slowly, Come Back Quickly* (1981); died at Château d'Oex, Switzerland. See *Current Biography* (March) 1957.

Obituary N Y Times p6 Jl 30 '83

NOEL-BAKER, PHILIP J(OHN) Nov. 1889-Oct. 9, 1982 British government official; diplomat; Labour Party member in House of Commons from 1929 until retirement in 1970; minister in Foreign Office in Attlee government; Secretary of Air (1946); Commonwealth Secretary (1947-50); Minister of Fuel and Power (1950-51); helped found League of Nations; member of British delegation to United Nations (1945; 1946-47); wrote many books advocating disarmament and world peace; awarded Nobel Peace Prize in 1959; in 1977 made life peer as Baron Noel-Baker of Derby; died in London, England. See *Current Biography* (February) 1946.

Obituary N Y Times p30 O 9 '82

PARSONS, HARRIET (OETTINGER) 1906?-Jan. 2, 1983 Motion picture producer; writer; daughter of Hollywood gossip columnist Louella Parsons; before becoming film producer, wrote keyhole profiles for magazines and newspapers; produced, among other motion pictues, *The Enchanted Cottage* (1945), *I Remember Mama* (1948), *Clash by Night* (1942), *Never a Dull Moment* (1952), and *Susan Slept Here* (1954); died in Hollywood. See *Current Biography* (January) 1953.

Obituary N Y Times D p18 Ja 4 '83

PATE, MARTHA B. LUCAS Nov. 27, 1912–May 16, 1983 President of Sweet Briar (Virginia) College (1946–50); associate professor of philosophy and religion at University of Richmond (1941–44); associate dean at Radcliffe College (1944–46); as president of Sweet Briar, emphasized liberal education, sponsored programs for study abroad, and invited lecturers of many nationalities; served on selection committee for Fulbright scholarships and in other government posts, and attended UNESCO conferences; member of French Legion of Honor; received International Women's Year Award (1975) and Patrick Healy Award (1981); died in New York City. See *Current Biography* (May) 1947.

Obituary N Y Times B p5 My 18 '83

PAYNE, (PIERRE STEPHEN) ROBERT Dec. 4, 1911-Feb. 18, 1983 British-born author and linguist; produced over one hundred books on a diversity of subjects, including biographies of Karl Marx (1968) and Charlie Chaplin (1952), *Forever China* (1945) and other novels about China and Asia, books of poetry, and many translations, including short stories of Boris Pasternak (1936); founding director of Columbia University's translation center; chairman of translation committee of P.E.N.; died while vacationing in Bermuda. See *Current Biography Yearbook* (1947).

Obituary N Y Times B p6 F 22 '83

PERLMAN, ALFRED E(DWARD) Nov. 22, 1902–Apr. 30, 1983 Railroad executive; started career as a troubleshooter for such railroads as the Denver and Rio Grande Western and the Northern Pacific; president of New York Central (1954–68) and Penn Central Transportation Company (1968–70); president (1970–72) and chairman (1973–76) of Western Pacific; chaired World Cybernetics Conference during 1970's; a director of Commercial Metals Corporation in Dallas, Texas after retirement from Western Pacific; died in San Francisco. See *Current Biography* (April) 1955.

Obituary N Y Times B p6 My 2 '83

PODGORNY, NIKOLAI (VIKTOROVICH) Feb. 18, 1903-Jan. 11, 1983 Former President of Soviet Union (1965-77); advanced from position as Deputy Commissar of Ukraine's Food Industry (1939-40; 1944-46) to become Chairman of Ukrainian Communist Party (1957-63); with Khrushchev's backing, elected alternate member of Presidium of Central Committee (Politburo) in 1958 and full member in 1960; in early 1960's headed delegations to Cuba, Turkey, France, and other countries; led reorganization of Communist Party by territorial, rather than by industrial-agricultural, principle; awarded Order of Lenin and other high honors. See *Current Biography* (May) 1966.

Obituary N Y Times D p23 Ja 13 '83

POPKIN, ZELDA July 5, 1898–May 25, 1983 Author; began writing career as a newspaper reporter at the age of seventeen; worked in public relations from 1918 until her husband's death in 1943; served as public relations officer for American Joint Distribution Committee and American Friends of Hebrew University; contributed articles and stories to *Harper's*, *New Yorker*, and other magazine; wrote fourteen books, including such detective novels as *Death Wears a White Gardenia* (1938) and works about Jewish life, like *Quiet Street* (1951); died in Silver Spring, Maryland. See (WLB) Yrbk 1950.

Obituary N Y Times B p7 My 27 '83

QUIMBY, EDITH H(INKLEY) July 10, 1891-Oct. 11, 1982 Physicist; at New York City Memorial Hospital (1919-1942) and at Columbia University's College of Physicians and Surgeons (1942-60), helped develop method to measure and control radiation dosages; explored uses of radioactive isotopes in medicine; strove to find means of protecting those handling radioactive substances; received numerous awards, including Janeway Medal of American Radium Society in 1940 for determining certain characteristics of radium and X-rays, and Gold Medal of Radiological Society of North America in 1941; retired in 1960 as professor emeritus of radiology; died in Manhattan. See *Current Biography* (July) 1949.

Obituary N Y Times A p28 O 13 '82

RAUSCHNING, HERMANN July 8, 1887-1982 Author; statesman; election to presidency of Senate of Danzig (Germany) in 1933 on National Socialist ticket won him entrance into party's inner circle, where he was soon disillusioned by Hitler's plans; falling under party's suspicion, resigned Danzig post in 1935; when his support of constitutionalism increased friction with Nazis, fled Germany and immigrated to the United States in 1942; published *The Revolution of Nihilism* and other anti-Nazi works; died in Portland, Oregon. See *Current Biography* (May) 1941.

Obituary Aufbau p4 F 26 '82

REICHELDERFER, F(RANCIS) W(ILTON) Aug. 6, 1895-Jan. 25, 1983 Former Chief of United States Weather Bureau (1938-63); meteorologist; during his twenty years in Navy, provided weather information for fleet and Navy aircraft and for such landmark events as Charles Lindbergh's 1930 transcontinental flight; commanded Navy's Aerological Service until he retired in 1938; as Weather Bureau Chief, implemented air-mass theory, introduced such advances as radar, provided weather warnings and extended forecasts for farmers, mariners, and others; president of American Meteorological Society (1940-41); first president of United Nations World Meteorological Organization (1951); died in Washington, D.C. See *Current Biography* (May) 1949.

Obituary N Y Times p9 Ja 29 '83

RICHARDSON, SIR RALPH Dec. 19, 1902–Oct. 10, 1983 Actor; one of Great Britain's most distinguished and beloved performers; during career spanning sixty-three years, appeared in hundreds of roles on stage, screen, and television; codirector with Sir Laurence Olivier and John Burrell of revived Old Vic theatre (1944–49); won plaudits for London stage performances as Falstaff in *Henry IV* (1945) and in title roles of *Peer Gynt* (1944), *Uncle Vanya* (1944), and *Cyrano de Bergerac* (1947); was named best film actor of the year by National Board of Review of Motion Pictures (1949) for portrayals of the father in *The Heiress* and of the butler in *The Fallen Idol;* appeared with touring company of play *Inner Voices* shortly before his death; was knighted by King George VI in 1947; died in London. See *Current Biography* (November) 1950.

Obituary N Y Times A pl+ O 11 '83

RIDDLEBERGER, JAMES W(ILLIAMS) Sept. 21, 1904-Oct. 17, 1982 Former diplomat; was foreign service career officer for forty years; beginning in 1953, was successively Ambassador to Yugoslavia, Greece, and Austria; retired in 1968; died in Woodstock, Virginia. See *Current Biography (May) 1957.*

Obituary

Chicago Tribune p13 0 20 '82

ROBARTS, JOHN P(ARMENTER) Jan. 11, 1917-Oct. 18, 1982 Former Prime Minister of Ontario, Canada; lawyer; first elected to provincial legislature as Progressive Conservative in 1951; was provincial Minister without Portfolio from 1958 to 1959, Minister of Education from 1959 to 1961, and Prime Minister from 1961 to 1971; died in Toronto. See *Current Biography* (December) 1962.

Obituary

Chicago Tribune p12 0 20 '82

ROOT, WAVERLEY L(EWIS) Apr. 15, 1903-Oct. 31, 1982 Writer; journalist; radio commentator; was American press correspondent in Paris from 1927 to 1940 and again from 1957 to 1967; best known for such gastronomic works as *The Food of France* (1958) and *Contemporary French Cooking* (1962; written with Richard De Rochemont); died in Paris. See *Current Biography* (May) 1943.

Obituary

N Y Times B p5 N 2 '82

ROSENBERG, ANNA M(ARIE) See Hoffman, A. M. R.

RUBINSTEIN, ARTUR Jan. 28, 1887-Dec. 20, 1982 Pianist; during a career of more than seven decades was ranked with Rachmaninoff, Hofmann, and Horowitz among the greatest pianists of the century; was considered the world's finest interpreter of Chopin, whose complete piano works he recorded, as he did the complete Beethoven concertos and a wide range of other piano literature, especially romantic music; on many international concert tours was acclaimed for his ability to convey his enjoyment of music through the lyricism and conviction of his technique, his natural dexterity, distinct "golden" tone, and spirited temperament; died in Geneva, Switzerland. See *Current Biography* (February) 1966.

Obituary N Y Times A p1+ D 21 '82

SEGHERS, ANNA Nov. 19, 1900–June 1, 1983 German author; was best known for her *The Seventh Cross* (1942), one of the most important anti-Nazi novels; also wrote *The Revolt of the Fishermen* (1929), *Transit* (1944), and *The Dead Stay Young* (1950), among other works; after fourteen years in exile, in France and Mexico, returned to Germany in 1947 and settled in East Berlin; received Stalin Peace Prize (1951) and other distinctions. See *Current Biography* (December) 1942.

Obituary N Y Times D p21 Je 2 '83

SEIFERT, ELIZABETH June 19, 1897–June 17, 1983 Novelist; a physician *manqué*, specialized in chastely romantic stories with doctors and nurses as protagonists, hospitals as settings, and medical problems, dilemmas, and emergencies as plot elements; in all, wrote eighty-two published novels, beginning with *Young Doctor Galahad* (1938) and ending with *Two Doctors, Two Loves* (1983); gathered background material for her books by working as hospital volunteer and keeping abreast of medical journals; died in Moberly, Missouri. See *Current Biography* (Yearbook) 1951.

Obituary Washington Post Book World p15 Ag 28 '83

SELYE, HANS (HUGO BRUNO) Jan. 26, 1907-Oct. 16, 1982 Endocrinologist; former director of Institute of Experimental Medicine and Surgery at University of Montreal; in his pioneering studies, showed that overproduction of adrenal hormones triggered by stress can cause such disturbances as heart disease, arthritis, and kidney disease; died in Montreal, Canada. See *Current Biography* (January) 1981.

Obituary
N Y Times B p10 O 22 '82

SERT, JOSÉ LUIS July 1, 1902–Mar. 15, 1983 Spanish-born architect; dean of Harvard University's Graduate School of Design (1953–69); founded Sert, Jackson & Associates in Cambridge, Massachusetts in late 1950's; retired in late 1970's; as partner in Town Planning Associates, helped to design cities in Colombia, Peru, and Brazil; combining modern and Mediterranean elements, designed Foundation Maeght in France and Miró Museum in Spain; awarded Gold Medal of American Institute of Architects (1980) and of Architectural League; died in Barcelona, Spain. See *Current Biography* (April) 1974.

Obituary N Y Times D p20 Mr 17 '83

SEYMOUR, WHITNEY NORTH Jan. 4, 1901–May 21, 1983 Lawyer; authority on civil liberties and antitrust law; advocate of universally available legal aid; partner in law firm of Simpson Thacher & Bartlett (from 1929); assistant solicitor general of United States (1931–33); special assistant attorney general of New York State (1954); president of Legal Aid Society (1945–50); board chairman of Freedom House (1954–59); president of New York City Bar Association (1950–52), American Arbitration Association (1953–55), American Bar Association (1960–61), and other organizations; received Medal of Excellence from Law School Alumni Association (1968); died in New York City. See *Current Biography* (May) 1961.

Obituary N Y Times p37 My 22 '83

SHOUP, DAVID M(ONROE) Dec. 30, 1904-Jan. 13, 1983 United States Marine Corps officer; on U.S. entry into World War II was sent from Iceland command to Solomons; honored for commanding Marine assault on Betoi Island in 1943; made brigadier general in 1953; inspector general of recruit training (1956) and of Marine Corps (1956-57); was commanding general of recruit depot at Parris Island when appointed to four-year term as Commandant of Marine Corps in 1959; critic of American involvement in southeast Asia; died in Alexandria, Virginia. See *Current Biography* (June) 1960.

Obituary N Y Times p 28 Ja 13 '83

SINCLAIR, ADELAIDE HELEN GRANT MACDONALD See Sinclair, Mrs. D.B.

SINCLAIR, MRS. D. B. Jan. 16, 1900-Nov. 18, 1982 Retired Canadian government official; during World War II, directed Women's Royal Canadian Naval Service; after war, was executive assistant to Deputy Minister of Welfare; represented Canada on executive board of United Nations International Children Emergency Fund from 1946 until her retirement in 1967; died in Ottawa. See *Current Biography* (April) 1951.

Obituary
N Y Times D p16 N 22 '82

SLEZAK, WALTER May 3, 1902–Apr. 22, 1983 Austrian-born actor and singer; performed in operettas in Germany in 1920's and in *The Gypsy Baron* at the Metropolitan Opera (1957); reprised his role in *Meet My Sister* for 1930 Broadway debut; among his other stage credits were *Music in the Air* (1934), *May Wine* (1935), and Tony award-winning role in *Fanny* (1954–55); as Hollywood character actor, usually played sinister Nazis in such films as *Once Upon a Honeymoon* (1942) and *Lifeboat* (1944); wrote autobiography, *What Time's the Next Swan?* (1962); committed suicide at his home in Flower Hill, Long Island, New York. See *Current Biography* (March) 1955.

Obituary N Y Times p10 Ap 23 '83

SMITH, JAMES H(OPKINS), JR. Dec. 15, 1909-Nov. 24, 1982 Former government official; aviation expert; was Navy or Naval Reserve pilot from 1933 to 1953; between tours of duty in Navy, held high managerial positions with Pan American Airways and Slick Airways; in government, was assistant Secretary of the Navy for Air from 1953 to 1956 and director of International Cooperation Administration from 1957 to 1959; in recent years, was vice-chairman of Aspen Institute, an educational think tank; died in La Jolla, California. See *Current Biography* (January) 1958.

Obituary

N Y Times B p16 N 25 '82

SPIEGELMAN, SOL(OMON) Dec. 14, 1914-Jan. 21, 1983 Microbiologist; as professor of microbiology at University of Illinois (1944-69), developed nucleic acid hybridization technique, allowing detection of specific RNA and DNA molecules in cells; continuing his research as director of Columbia University's Institute for Cancer Research and Comprehensive Cancer Center (1969-83), explored molecular origins of cancer and experimented with blood test for breast cancer; won 1974 Albert Lasker Medical Research award; in 1975 named Columbia University Professor, one of only three senior faculty members so honored; died in Manhattan. See *Current Biography* (November) 1980.

Obituary N Y Times p16 Ja 22 '83

ST. GEORGE, KATHARINE (DELANO PRICE COLLIER) July 12, 1896–May 2, 1983 Republican United States Representative from New York (1946–64); first woman in New York State to become chairman of county campaign committee (1942); supported Governor Thomas E. Dewey for party's nomination to run in 1944 against President Franklin D. Roosevelt, her first cousin; in 1962, became first woman to serve on House Rules Committee; remained active in county and state politics until 1981; died at her home in Tuxedo Park, New York. See *Current Biography* (December) 1947.

Obituary N Y Times D p21 My 5 '83

STANKIEWICZ, RICHARD (PETER) Oct. 18, 1922–Mar. 27, 1983 Sculptor; studied painting with Hans Hofmann in New York (1948–50) and Fernand Léger in Paris (1950); a pioneer in "junk art," created humorous, often satiric, scrap-metal sculptures, such as "The Bride," that forced a redefinition of artistic beauty; had numerous one-man shows in major cities in United States and Europe; is represented in the permanent collections of important museums, including the Museum of Modern Art, the Whitney Museum of American Art, and the Guggenheim Museum in New York City and the Centre Georges Pompidou in Paris; died in Worthington, Massachusetts. See *Current Biography* (June) 1967.

Obituary N Y Times D p21 Mr 29 '83

STEVENS, ROBERT T(EN BROECK) July 31, 1899-Jan. 30, 1983 Former Secretary of Army (1953-55); textile manufacturer; became president of family business, J.P. Stevens Company, in 1929, chairman of board of directors in 1945, and director emeritus in 1974; served under Franklin D. Roosevelt in National Defense Administration; headed National Defense Advisory Commission in 1940; as Secretary of Army, served during close of Korean War and testified at Army-McCarthy hearings; died in Edison, New Jersey. See *Current Biography* (July) 1953.

Obituary N Y Times D p23 F 1 '83

STRUBLE, ARTHUR D(EWEY) Jun. 28, 1894–May 1, 1983 United States Navy officer; during World War II, served as Naval Chief of Staff for Normandy invasions and directed amphibious operations in Philippines (1944–45); Deputy Chief of Naval Operations (1948–49); as commander of the Seventh Fleet during early stages of Korean war, helped to prepare way for landings at Inchon and elsewhere; commander of the First (Pacific) Fleet from 1951 until his retirement, as a full admiral, in 1956; received many honors, including Legion of Merit, Distinguished Service Cross, and international military awards; died at his home in Chevy Chase, Maryland. See *Current Biography* (November) 1951.

Obituary N Y Times D p24 My 4 '83

SWANSON, GLORIA Mar. 27, 1899[?]–Apr. 4, 1983 Actress; began five-decade film career in Mack Sennett silent slapstick comedies in 1916; renowned for elegant portrayals of worldly wise women in five films for Cecil B. De Mille (1918–21), such as *Male and Female* (1918); formed Gloria Swanson Productions in 1926, scoring box-office hits with *Sadie Thompson* (1928) and her first "talkie," *The Trespassers* (1929), before folding in 1932; virtually retired from films in 1934 to devote herself to business, but made spectacular comeback in *Sunset Boulevard* (1950); wrote well-received autobiography, *Swanson on Swanson* (1980); died in Manhattan. See *Current Biography* (September) 1950.

Obituary N Y Times D p27 Ap 5 '83

TAFT, CHARLES P(HELPS, 2d) Sept. 20, 1897–June 24, 1983 Lawyer; United States government official; son of President William Howard Taft; as mayor of Cincinnati, Ohio (1955–57) and a member of its city council until 1977, played key role in the city's redevelopment; served as director of State Department's Office of Wartime Economic Affairs (1944–45) and in other federal government posts; as first lay president of Federal Council of Churches of Christ in America (1947–48), helped to found World Council of Churches (1948); Author of *City Management; The Cincinnati Experiment* (1933) and other books; died in Cincinnati. See *Current Biography* (July) 1945.

Obituary N Y Times p14 Je 25 '83

TATI, JACQUES Oct. 9, 1908-Nov. 5, 1982 French motion picture actor, director, writer, producer; was essentially pratfalling mime who used dialogue as humorous sound effect; began career doing "Pantomimes Sportives," comic imitations of grimacing athletes, in music halls; after nearly two decades in cinema, hit his stride as auteur-comedian with *Jour de fête* (1949), in which he portrayed addlepated bicycling postman; became international celebrity as gangling bumbler at seaside resort in *Les Vacances de Monsieur Hulot* (1952); reprised Hulot characterization in several satires on automated living, most notably *Mon Oncle* (1958); died in Paris. See *Current Biography* (February) 1961.

Obituary

N Y Times p15 N 6 '82

TORS, IVAN (LAWRENCE) June 12, 1916–June 4, 1983 Motion picture and television producer; was noted for his popular, widely syndicated television series *Flipper* (1964–68), about the friendship between a boy and a dolphin, and his 155-episode underwater saga *Sea Hunt* (1957–61); collaborated on screenplays for such MGM films as *Song of Love* (1947) and *In the Good Old Summertime* (1949); produced or coproduced *Storm over Tibet* (1952), and *Riders to the Stars* (1954), and other motion pictures; devoted much effort to cause of wildlife conservation; died in Mato Grosso state, Brazil. See *Current Biography* (February) 1969.

Obituary N Y Times B p8 Je 7 '83

TRUMAN, BESS (WALLACE) See Truman, Mrs. H. S

TRUMAN, MRS. HARRY S Feb. 13, 1885-Oct. 18, 1982 Widow of Harry S Truman, President of United States from 1945 to 1953; was self-effacing First Lady, gracious as White House hostess but publicity-shy, holding no press conferences and granting few interviews; died in Independence, Missouri. See *Current Biography* (February) 1947.

Obituary

N Y Times A p1+ 0 19 '82

TUCK, WILLIAM M(UNFORD) Sept. 28, 1896–June 9, 1983 Governor of Virginia (1946–50); a conservative Democrat and staunch supporter of states' rights; opposed President Harry S Truman's 1948 effort to establish a permanent Fair Employment Practices Commission; author of state "right to work" law, prohibiting contracts that require union membership of employees; member of United States House of Representatives from 1953 until his retirement in 1969. See *Current Biography* (December) 1946.

Obituary N Y Times p21 Je 11 '83

UMBERTO II, KING OF ITALY Sept. 15, 1904–Mar. 18, 1983 Son of Victor Emmanuel III, third king of united Italy; in World War II, attained rank of Marshal of Italy on Mussolini's recommendation; when Allies occupied Rome, was given royal prerogatives by his pro-fascist father; became king when Victor Emmanuel abdicated in May 1946; lost his throne in June 1946 when Italy became a republic by popular referendum; lived in exile with his family on Portugal's "Gold Coast" and in Switzerland since 1946; died in Geneva, Switzerland. See *Current Biography* (October) 1943.

Obituary N Y Times p28 Mr 19 '83

VIDOR, KING Feb. 8, 1894-Nov. 1, 1982 Motion picture director; began career in silent era; over forty-one year span made fifty-six features, including *The Big Parade* (1925), *The Crowd* (1928), *The Champ* (1931), *Our Daily Bread* (1934), *The Citadel* (1938), *Duel in the Sun* (1946), *The Fountainhead* (1949), and *War and Peace* (1956); in 1979 won honorary Academy Award for career achievement; died in Paso Robles, California. See *Current Biography* (February) 1957.

Obituary

N Y Times B p8 N 2 '82

VORSTER, BALTHAZAR JOHANNES Dec. 13, 1915–Sept. 10, 1983 As Prime Minister of Republic of South Africa (1966–78), was a staunch advocate of apartheid but made concessions to black South Africans and established cordial relations with neighboring black states; was interned during World War II as member of militantly anti-British organization; as Minister of Justice (1961–66), drafted and enforced repressive measures in name of national security; after resigning as Prime Minister, in the wake of a financial scandal, served briefly in largely ceremonial office of President (1978–79). See *Current Biography* (June) 1967.

Obituary N Y Times D p13 S 12 '83

WALLENSTEIN, ALFRED (FRANZ) Oct. 7, 1898-Feb. 8, 1983 Orchestra conductor; cellist; one of America's first native born and bred symphonic conductors to gain national stature; was among pioneers in presenting classical music on radio in 1920's and 1930's; later conducted National Broadcasting Company Symphony and NBC's *Voice of Firestone* programs; directed Los Angeles Philharmonic from 1943 to 1956; died in Manhattan. See *Current Biography* (April) 1952.

Obituary N Y Times B p12 F 10 '83

WALTON, SIR WILLIAM TURNER Mar. 29, 1902–Mar. 8, 1983 British composer; had his first *succès fou* with the 1923 London performance of his jazzy and witty *Façade*, with its lean instrumentation and angular rhythms set to satiric poems by Edith Sitwell; composed the oratorio *Belshazzar's Feast* (1931), a Viola Concerto (1939) for Jascha Heifetz, and a cello concerto for Gregor Piatagorsky (1956); wrote scores for three of Sir Laurence Olivier's Shakespearean films; composed comparatively little in postwar years; was knighted in 1951; died at his home on Ischia, an island off the Italian coast. See *Current Biography* (March) 1940.

Obituary N Y Times B p7 Mr 8 '83

WATERS, MUDDY Apr. 4, 1915–Apr. 30, 1983 Preeminent blues singer and musician; recorded for Library of Congress archives (1941–42); moved to Chicago in 1943 and started his own group; experimenting with amplification, created first electric blues-rock band with such blues luminaries as Little Walter Jacobs and Otis Spann; in 1947 began thirty-year recording association with the Chess brothers that produced "Rollin' Stone," "Honey Bee," and other classics; influenced Chicago blues of the 1940's and 1950's and such rock 'n' roll stars as Janis Joplin and Mick Jagger; won several Grammy awards for his albums; died in Westmont, Illinois. See *Current Biography* (May) 1981.

Obituary N Y Times p46 My 1 '83

WEBB, JACK Apr. 2, 1920-Dec. 23, 1982 Actor; was director, producer, and story editor of the Emmy Award-winning documentary-style crime series *Dragnet*, which starred him as the laconic police sergeant Joe Friday on radio (1949-55) and on NBC-TV (1952-59, 1967-70); produced other television drama series, including *Adam 12* (1968-75), and acted in several films, including *Pete Kelly's Blues* (1955), which he also produced; died in Los Angeles, California. See *Current*

Biography (May) 1955.

Obituary N Y Times B p6 D 24 '82

WECHSBERG, JOSEPH Aug. 29, 1907–Apr. 10, 1983 Czechoslovakian-born author; earned doctorate in law at Prague University (1930); studied at Vienna State Academy of Music and at Sorbonne; after briefly practising law, signed on as violinist and conductor for ocean-liner orchestras, and later played in Paris nightclubs; became United States citizen before joining United States army in 1944; wrote principally for the *New Yorker* (1938–75); his books include *Looking for a Bluebird* (1945), *The Self-Betrayed* (1954), and *In Leningrad* (1977); died at home in Vienna. See *Current Biography* (April) 1955.

Obituary N Y Times B p5 Ap 12 '83

WEIDLEIN, EDWARD R(AY) July 14, 1887–Aug. 15, 1983 Chemical engineer; joined newly founded Mellon Institute of Industrial Research in 1913 and served as its director (1921–51), chairman (1951–55), and president (1951–56); supervised institute in wide range of scientific and industrial research projects, including air pollution studies, development of medical techniques, and improvements in manufactured products; served as chemical expert with War Industries Board in World War I, and played major role in development of synthetic rubber program during World War II; received American Chemical Society's Priestley Medal (1948); died in Rector, Pennsylvania. See *Current Biography* (July) 1948.

Obituary N Y Times D p15 Ag 19 '83

WEST, DAME REBECCA Dec. 25, 1892–Mar. 15, 1983 British author; ardent feminist; began seven-decade literary career in 1911 by writing for *Freewoman* magazine; later contributed to *New Yorker* and other periodicals; for reportage of such events as Nuremburg trials, won Women's Press Club Award for journalism in 1948; renowned for criticism of Henry James, Marcel Proust and others; wrote, among other books, *Black Lamb and Grey Falcon: A Journey through Yugoslavia* (1941) and the novels *The Thinking Reed* (1936) and *Birds Fall Down* (1966); named Dame Commander of the British Empire in 1959; died in London. See *Current Biography* (June) 1968.

Obituary N Y Times B p7 Mr 16 '83

WILLIAMS, JOHN BELL Dec. 4, 1918–Mar. 26, 1983 Former Democratic Governor of Mississippi (1968–72); lost his left arm in plane crash while in Army Air Corps (1941–44); as United States Representative from Mississippi (1947–67), advised southern states to pass "acts of nullification" in response to 1954 Supreme Court desegregation ruling; repeatedly refused to back Democratic Presidential candidates because of civil rights planks in their platforms; as Governor, vowed to create private-school system rather than accept 1970 ruling forcing desegregation of state schools; died in Brandon, Mississippi. See *Current Biography* (March) 1964.

Obituary N Y Times p40 Mr 27 '83

WILLIAMS, TENNESSEE March 26, 1911–Feb. 25, 1983 Author; a playwright second in importance only to Eugene O'Neill, he wrote such classics as *The Glass Menagerie* (1945, *A Streetcar Named Desire* (1947), *Cat on a Hot Tin Roof* (1955), and *Night of the Iguana* (1962); received four Drama Critics' Awards and two Pulitzer Prizes; his later plays like *Vieux Carré* (1977), which incorporated surrealism and theater of the absurd, proved less successful; his screenplays include *The Rose Tattoo* (Paramount, 1951) and *Suddenly Last Summer* (Columbia, 1959); also wrote a novel, memoirs, a book of poetry, and collections of short stories and one-act plays; died in Manhattan. See *Current Biography* (April) 1972.

Obituary N Y Times p1+ F 26 '83

WILSON, CARROLL LOUIS Sept. 21, 1910-Jan. 13, 1983 Energy expert; department head for Research Corporation of New York; assistant to Vannevar Bush at National Defense Research Committee and later his executive assistant at Office of Scientific Research and Development (1940-41; 1942-45); in 1945-46 served as atomic energy consultant to State Department and U.S. Atomic Energy Commission; first general manager of AEC (1946-50); professor of management at Massachusetts Institute of Technology (1959-76) and first faculty member to hold MIT's Mitsui chair (1974); advocated coal as fuel of future in 1980 study; died in Providence, Rhode Island. See *Current Biography* (May) 1947.

Obituary N Y Times D p23 Ja 13 '83

YOUNG, MILTON R(UBEN) Dec. 6, 1897–May 31, 1983 United States Republican Senator from North Dakota (1945–80); served in the North Dakota state legislature from 1933 to 1945; as United States Senator, supported farm subsidies, helped to obtain funds for seven major water projects, and brought several federal research laboratories into his state; held record for longest continuous service by a Republican Senator; died in Sun City, Arizona. See *Current Biography* (December) 1954.

Obituary N Y Times B p5 Je 1 '83

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PERIODICALS AND NEWSPAPERS CONSULTED

ALA Bul—American Library Association Bulletin
After Dark
Am Artist—American Artist
Am Libs—American Libraries
Am Scholar—American Scholar
Am Sociol R—American Sopciological Review
America
Américas
Arch Forum—Architectural Forum (disc.)
Arch Rec—Architectural Record
Archaeology
Art & Artists
Artforum
Art N—Artnews
Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology

Ballet N—Ballet News
Barron's
Biog N—Biography News
Book-of-the-Month Club N—Book-of-the-Month Club News
Book World
Broadcasting
Bsns W—Business Week

Cath World—Catholic World
Chicago Tribune
Christian Sci Mon—Christian Science Monitor
Columbia J R Columbia Journalism Review
Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Cosmop—Cosmopolitan
Crawdaddy
Cue (now incorporated into New York)
Cur Hist—Current History
Cur World Leaders—Current World Leaders

Dance & Dancers
Dance Mag—Dance Magazine
Discover

Ebony
Ed & Pub—Editor & Publisher
Encounter
Esquire

Facts on File
Family Circle
Films & Filming
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes
Fortune

Geo
German Tribune
Good H—Good Housekeeping
Guardian

Harper's
Hi Fi—High Fiodelity
Hi Fi/Stereo R—Hi/Fi Stereo Review
Holiday
Horizon

Illus Lond N—Illustrated London News
Intellectual Digest— (disc.)
International Herlad Tribune

Ladies Home J—Ladies' Home Journal
Le Monde
Lib J—Library Journal
Life
London Observer
Look— (disc.)
Los Angeles Times

McCall's
Macleans Mag—Maclean's Magazine
Mlle—Mademoiselle
Modern Maturity
More— (disc.)
Ms
Mus Am—Musical America
Mus Courier—Musical Courier (disc.)
Mus Mod Art—Museum of Modern Art Bulletin

N Y Daily News
N Y Herald Tribune Bk R—New York Herald Tribune Book Review (disc.)
N Y Post
N Y Rev of Books—New York Review of Books
N Y Sunday News
N Y Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun (disc.)
N Y World Journal Tribune—(disc.)
Nat Geog Mag—National Geographic Magazine
Nat R—National Review
Nation
Nations Bsns—Nation's Business
Nature
Nature
New Leader
New Repub—New Republic
New Statesm—New Statesman
New Times— (disc.)
New York—New York Magazine
New Yorker
Newsday
Newsweek

Omni
Opera N—Opera News

Penthouse
People
Philadelphia Inquirer
Playbill
Playboy
Plays & Players
Pop Sci—Popular Science Monthly
Psych Today—Psychology Today
Pub W—Publishers Weekly

Quest— (disc.)

Read Digest—Reader's Digest
Redbook
Reporter—The Reporter (disc.)
Rolling Stone

Sat Eve Post—Saturday Evening Post
Sat R—Saturday Review (disc.)
Sci Am—Scientific American
Sci Mo—Scientific Monthly
Sci N L—Science News Letter
Science
Science '82
Smithsonian
Spec—Spectator
Spiegel—DerSpiegel
Sport
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic

Time
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail
TV Guide

U N Rev—United Nations Review
U S News—U.S. News & World Report

Variety
Village Voice
Vogue

Wall St J—Wall Street Journal
Washington M—Washington Monthly
Washington Post
Wilson Lib Bul—Wilson Library Bulletin

Yal R—Yale Review

CLASSIFICATION BY PROFESSION—1983

ARCHITECTURE
Pelli, Cesar

ART
Anderson, Laurie
Bourgeois, Louise
Close, Chuck
Grass, Günter
Hanson, Duane
McFadden, Mary
Paik, Nam June
Ponnelle, Jean-Pierre
Schnabel, Julian

ASTRONAUTICS
Ride, Sally K.

BUSINESS
Anderson, Roy A.
Armani, Giorgio
Bush, George
Corman, Roger
Hawkins, Augustus F.
Jobs, Steven
Moon, Sun Myung
Rogers, Roy
Stutz, Geraldine
Tubb, Ernest
Viguerie, Richard A.
Wyman, Thomas H.

DANCE
Aroldingen, Karin von
Gudunov, Alexander
Watts, Heather

DIPLOMACY
Shamir, Yitzhak

EDUCATION
Baltimore, David
Berger, Peter L.
Bourgeois, Louise
Buscaglia, Leo
Dillard, Annie
Feldstein, Martin
Frye, Northrop
Gerbner, George
Gray, Simon
Kundera, Milan
Lang, Jack
Lynd, Staughton
Papandreou, Andreas
Schillebeeckx, Edward
Steiner, George
Stigler, George J.
Taylor, A.J.P.
Teller, Edward
Thomas, D.M.
Trevor-Roper, H.R.
Van den Haag, Ernest
Wilson, Kenneth G.

ENGINEERING
Jobs, Steven

FASHION
Armani, Giorgio
McFadden, Mary
Stutz, Geraldine

FINANCE
Rukeyser, Louis

GOVERNMENT AND POLITICS, FOREIGN
Andropov, Yuri
D'Aubuisson, Roberto
De La Madrid, Miguel
Gemayel, Amin
Hawke, Bob
Hu Yaobang
Lang, Jack
MacEachen, Allan J.
Nakasone, Yasuhiro
Papandreou, Andreas
Ríos Montt, José Efraín
Shamir, Yitzhak

GOVERNMENT AND POLITICS, U.S.
Bush, George
Cuomo, Mario
D'Amato, Alfonse
Duekmejian, George, Jr.
Dingell, John D., Jr.
Dole, Elizabeth Hanford
Edwards, Don
Feldstein, Martin
Hawkins, Augustus F.
Heckler, Margaret M.
Koop, C. Everett
Nofziger, Lyn
Pepper, Claude
Pressler, Larry
Roth, William V., Jr.
Viguerie, Richard A.
Zablocki, Clement J.

INDUSTRY
Anderson, Roy A.

INTERNATIONAL RELATIONS
Bush, George

JOURNALISM
Jennings, Peter
Nofziger, Lyn
Rukeyser, Louis
Savitch, Jessica
Stutz, Geraldine
Viguerie, Richard A.

LABOR
Hawke, Bob
Presser, Jackie

LAW
Cuomo, Mario
De La Madrid, Miguel
Densen-Gerber, Judianne
Deukmejian, George, Jr.
Dole, Elizabeth Hanford
Heckler, Margaret M.
Lang, Jack
Lynd, Staughton
Mortimer, John
Pepper, Claude
Roth, William V., Jr.

LITERATURE
Canetti, Elias
Dillard, Annie
Dunne, John Gregory

Fisher, M.F.K.
Frye, Northrop
Gibson, William
Grass, Günter
Gray, Simon
Kundera, Milan
Le Guin, Ursula K.
Mortimer, John
Oz, Amos
Ozick, Cynthia
Piñero, Miguel
Potok, Chaim
Steiner, George
Thomas, D.M.
Tormé, Mel
Vidal, Gore

MEDICINE
Caldicott, Helen
Densen-Gerber, Judianne
Kolff, Willem Johan
Koop, C. Everett

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D'Aubuisson, Roberto
Ríos Montt, José Efraín

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Carroll, Vinnette
Corman, Roger
Davis, Peter
Dunne, John Gregory
Edwards, Blake
Gibson, William
Hanna, William
Hill, Benny
Jackson, Michael
Kingsley, Ben
Lange, Jessica
Leonard, Hugh
Murphy, Eddie
Nelligan, Kate
Piñero, Miguel
Ponnelle, Jean-Pierre
Rogers, Roy
Schlöndorff, Volker
Selleck, Tom
Styne, Jule
Syberberg, Hans Jürgen
Tormé, Mel
Townshend, Peter
Tune, Tommy
Williams, Paul
Wood, John

MUSIC
Allen, Peter
Anderson, Laurie
Costello, Elvis
Cruz, Celia
Davis, Andrew
Del Tredici, David
Harrell, Lynn
Hill, Benny
Holliday, Jennifer
Jackson, Michael
Machito
McRae, Carmen
Obraztsova, Elena
Paik, Nam June
Peterson, Oscar
Ponnelle, Jean-Pierre
Rogers, Roy
Styne, Jule
Talvela, Martti
Tennstedt, Klaus
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Townshend, Peter
Tubb, Ernest
Williams, John
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Crick, Francis
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Frye, Northrop
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Grass, Günter
Le Guin, Ursula K.
Lynd, Staughton
Oz, Amos
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Potok, Chaim
Rukeyser, Louis
Schillebeeckx, Edward
Steiner, George
Taylor, A.J.P.
Teller, Edward
Tormé, Mel
Trevor-Roper, H.R.
Van den Haag, Ernest
Vidal, Gore

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Densen-Gerber, Judianne

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Mortimer, John
Rogers, Roy
Rukeyser, Louis
Savitch, Jessica
Tormé, Mel
Tubb, Ernest
Wyman, Thomas H.

RELIGION
Berger, Peter L.
Moon, Sun Myung
Potok, Chiam
Ritter, Bruce,
Schillebeeckx, Edward
Schneerson, Menachem Mendel

SCIENCE
Baltimore, David
Crick, Francis
Jobs, Steven
Kolff, Willem Johan
Ride, Sally K.
Teller, Edward
Weinberg, Robert A.
Wilson, Kenneth G.

SOCIAL ACTIVISM
Caldicott, Helen
Densen-Gerber, Judianne
Lynd, Staughton
Pepper, Claude
Ritter, Bruce
Sliwa, Curtis

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Van den Haag, Ernest

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Montana, Joe
Salazar, Alberto
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Jobs, Steven
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Hare, David
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Jackson, Michael
Jennings, Peter
Kingsley, Ben
Leonard, Hugh
Mortimer, John
Murphy, Eddie
Nelligan, Kate
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Savitch, Jessica
Schlöndorff, Volker
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Tormé, Mel
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Wyman, Thomas H.

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Dickinson, Angie Feb 81
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Ferguson, Homer obit Mar 83
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Fitzgerald, Albert J. obit Jul 82
Fitzgerald, Ed obit Jun 82
Fitzsimmons, Frank E(dward) obit Jul 81
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Fonda, Henry obit Sep 82
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Freud, Anna obit Mar 83
Frings, Ketti (Hartley) obit Apr 81
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Jones, Carolyn obit Sep 83
Jones, David C(harles) Jul 82
Jones, James R(obert) Oct 81
Julia, Raul Sep 82

Kahn, Herman obit Aug 83
Kaiser, Edgar F(osburgh) obit Feb 82
Kania, Stanislaw Jun 81
Karmal, Babrak Mar 81
Kassebaum, Nancy Landon Feb 82
Kaufman, Henry Aug 81
Kay, Hershy obit Feb 82
Kelly, Grace See Grace, Princess of Monaco obit
Kemper, James S(cott) obit Nov 81
Khalid, King of Saudi Arabia obit Aug 82
Kieran, John (Francis) obit Feb 82
King, Stephen Oct 81
Kingman, Dave Mar 82
Kingsley, Ben Nov 83
Kintner, Robert E(dmonds) obit Feb 81
Kirkpatrick, Jeane (Duane) J(ordan) Jul 81
Kistiakowsky, George B(ogdan) obit Feb 83
Kitaj, R(onald) B(rooks) Apr 82
Kline, Nathan S(chellenberg) obit May 83
Knight, John S(hively) obit Aug 81
Koestler, Arthur obit Apr 83
Koivisto, Mauno (Henrik) Sep 82
Kolff, Willem Johan May 83
Koop, C(harles) Everett Sep 83
Kosygin, Aleksei N(ikolayevich) obit Feb 81
Krantz, Judith May 82
Krebs, Sir Hans obit Feb 82
Kundera, Milan Mar 83
Kuralt, Charles Jul 81
Kylian, Jiri Sep 82

Laffer, Arthur (Betz) Feb 82
Lagerfeld, Karl Jan 82
LaMarsh, Judy obit Jan 81
Land, Edwin H(erbert) Mar 81
Lang, Jack Aug 83
Lange, Jessica May 83
Lansing, Sherry (Lee) May 81
Laughlin, James May 82
Le Guin, Ursula K(roeber) Jan 83
Lebowitz, Fran(ces Ann) Mar 82
Leboyer, Frédérick Jul 82
Léger, Jules obit Jan 81
Lehrer, Tom Jul 82

Lelouch, Claude Nov 82
Lennon, John obit Feb 81
Lennox-Boyd, Lord Alan T(indal) obit May 83
Lenya, Lotte obit Jan 82
Leonard, Hugh Apr 83
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Leopold III, King of the Belgians obit Nov 83
Lesage, Jean obit Feb 81
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Levi, Julian (Edwin) obit Apr 82
Levin, Meyer obit Sep 81
Lewis, Drew Feb 82
Liberman, Evseĭ (Grigorevich) obit May 83
Liebman, Max obit Sep 81
Lilienthal, David E(li) obit Mar 81
Limann, Hilla Jun 81
Link, Edwin (Albert) obit Yrbk 83 (died Sep 81)
Littlejohn, Robert McG(owan) obit Jul 82
Lloyd Webber, Andrew Jun 82
Lockridge, Richard obit Oct 82
Loeb, William obit Nov 81
Longo, Luigi obit Jan 81
Loos, Anita obit Oct 81
Loquasto, Santo Jun 81
Loring, Eugene obit Oct 82
Louis, Joe obit Jun 81
Love, Iris (Cornelia) Aug 82
Lowery, Joseph E. Nov 82
Lucas, Martha B. See Pate, M. B. L. obit
Ludlum, Robert Nov 82
Luns, Joseph M(arie) A(ntoine) H(ubert) Apr 82
Lynd, Staughton (Craig) May 83
Lynde, Paul (Edward) obit Feb 82

Ma, Yo-Yo Jul 82
Macdonald, Dwight obit Mar 83
MacDonald, Malcolm (John) obit Mar 81
Macdonald, Ross obit Sep 83
MacEachen, Allan J(oseph) Apr 83
Machito Feb 83
Mackay, John A(lexander) obit Aug 83
MacLeish, Archibald obit Jun 82
Mandrell, Barbara Aug 82
Marshall, (Sarah) Catherine (Wood) obit May 83
Mason, Marsha Apr 81
Massey, Raymond obit Sep 83
Mauroy, Pierre Jun 82
Mazey, Emil obit Nov 83
McCabe, Thomas B(ayard) obit Jul 82
McCain, John S(idney), Jr. obit Jun 81
McCall, Tom (Lawson) obit Mar 83
McColough, C(harles) Peter Jan 81
McCormack, John W(illiam) obit Jan 81
McCullough, Colleen Apr 82
McFadden, Mary Apr 83
McLean, Robert obit Feb 81
McLuhan, (Herbert) Marshall obit Feb 81
McPhee, John (Angus) Oct 82
McQueen, Steve obit Jan 81
McRae, Carmen Apr 83
Mearns, David C(hambers) obit Jul 81
Medeiros, Humberto S(ousa) obit Nov 83
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Mendès-France, Pierre obit Jan 83
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Mennin, Peter obit Aug 83
Menon, K(umara) P(admanbha) S(ivasankara) obit Yrbk 83 (died Nov 82)
Merrill, James (Ingram) Aug 81
Michals, Duane (Steven) Apr 81
Michel, Robert H(enry) Sep 81
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Millar, Kenneth See Macdonald, R. obit
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Miller, William E(dward) obit Aug 83
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Miner, Worthington (C.) obit Mar 83
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Monaco, Mario del obit Jan 83
Monk, Thelonious obit Apr 82
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Montana, Joe Sep 83
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Morton, Thruston B(allard) obit Oct 82
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Mosley, Sir Oswald (Ernald) obit Feb 81
Mubarak, (Mohamed) Hosni Apr 82
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Mumford, L(awrence) Quincy obit Jan 83
Murphy, Charles S(prings) obit Oct 83
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Myer, Dillon S(eymour) obit Jan 83

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Nearing, Scott obit Oct 83
Nelligan, Kate Jul 83
Nesbitt, Cathleen (Mary) obit Sep 82
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Newman, Randy Oct 82
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Nicolson, Marjorie Hope obit Jun 81
Niven, David obit Sep 83
Noel-Baker, Philip J(ohn) obit Mar 83
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Ochsner, (Edward William) Alton obit Nov 81
O'Connor, Sandra Day Jan 82
O'Hara, Mary obit Jan 81
Oliver, James A(rthur) obit May 82
Olson, Harry F(erdinand) obit Jun 82
O'Neil, James F(rancis) obit Sep 81
Orff, Carl obit May 82
Osborn, Frederick (Henry) obit Mar 81
O'Shea, Milo Jun 82
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Oz, Amos Jul 83
Ozick, Cynthia Aug 83

Packwood, Bob Jan 81
Padover, Saul K(ussiel) obit Apr 81
Paige, Leroy (Robert) obit Aug 82
Paik, Nam June Mar 83
Papandreou, Andreas (George) Apr 83
Parker, Buddy obit Jun 82
Parsons, Harriet (Oettinger) obit Mar 83

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Peterson, Oscar Oct 83
Pierce, Samuel Riley Jr. Nov 82
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Rauschning, Hermann obit Apr 83
Rawlings, Jerry (John) Jun 82
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Reichelderfer, F(rancis) W(ilton) obit Mar 83
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Richardson, Sir Ralph obit Nov 83
Riddleberger, James W(illiams) obit Jan 83
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Riley, Bridget (Louise) Sep 81
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Roa (y García), Raúl obit Sep 82
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Robinson, M(aurice) R(ichard) obit May 82
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Rogers, Roy Oct 83
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Rooney, Andy Jul 82
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Sanders, Harland obit Feb 81
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Strasberg, Lee obit Apr 82
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Thomas, Franklin A(ugustine) Oct 81
Thomas, Lowell (Jackson) obit Oct 81
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Torrijos Herrera, Omar obit Sep 81
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Townshend, Peter Aug 83
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Twining, Nathan F(arragut) obit May 82
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Umberto II, King of Italy obit May 83
Urey, Harold C(layton) obit Mar 81
Urrutia Lleo, Manuel obit Aug 81

Vagnozzi, Egidio Cardinal obit Feb 81
Valenzuela, Fernando Oct 82
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Walton, Sir William Turner obit May 83
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Weinberg, Robert A(llan) Jun 83
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Whitney, John Hay obit Apr 82
Wilder, Alec obit Feb 81
Wilkins, Roy obit Oct 81
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Williams, Gluyas obit Apr 82
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Williams, John Bell obit May 83
Williams, Mary Lou obit Jul 81
Williams, Paul Jun 83
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Wilson, Carroll Louis obit Mar 83
Wilson, Kenneth G(eddes) Sep 83
Wood, John Apr 83
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Woods, George D(avid) obit Oct 82
Wurf, Jerry obit Feb 82
Wyeth, Andrew (Newell) Nov 81
Wyler, William obit Sep 81
Wyman, Thomas H(unt) Jun 83
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Yankelovich, Daniel Mar 82
Yeh, George K(ung-)C(hao) obit Jan 82
Yost, Charles W(oodruff) obit Jul 81
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Yukawa, Hideki obit Nov 81

Zablocki, Clement J(ohn) Jun 83
Ziaur Rahman Jun 81 obit Jul 81
Zulli, Floyd, Jr. obit Jan 81
Zworykin, Vladimir K(osma) obit Sep 82
West, Dame Rebecca obit May 83
West, Mae obit Jan 81
Weston, (Theodore) Brett Feb 82
Whitehead, Don(ald Ford) obit Mar 81

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